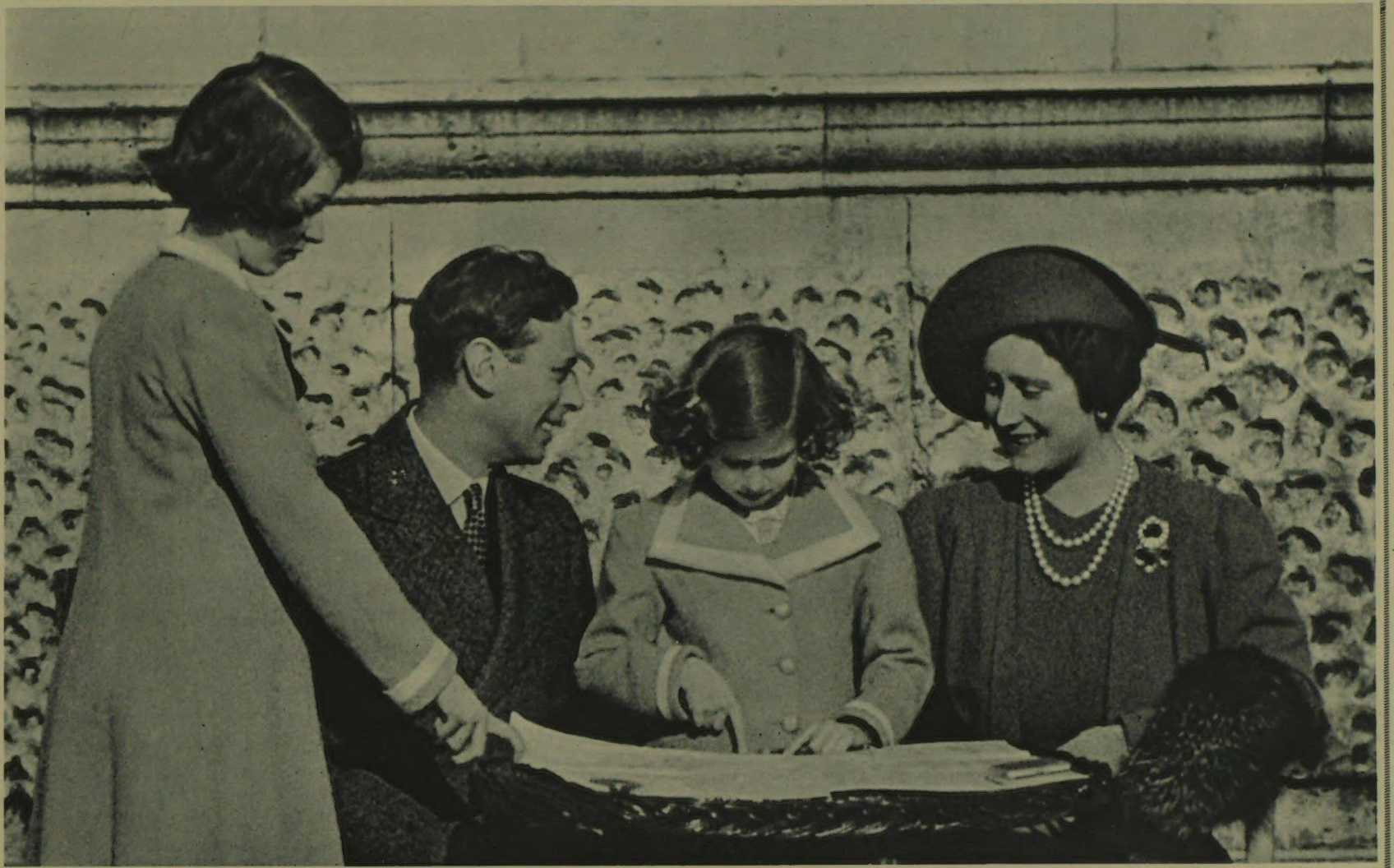


THE ILLUSTRATED LONDON NEWS

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SATURDAY, MAY 6, 1939.



THEIR MAJESTIES DISCUSS THEIR VISIT TO CANADA AND THE UNITED STATES WITH THE PRINCESSES.

The King and Queen arranged to leave to-day (May 6) on board the "Empress of Australia" for their visit to Canada and the United States. The above charming studies were taken at Buckingham Palace and show their Majesties tracing their itinerary on a map for the Princesses. (Reproduced by Courtesy of Gaumont British News.)



By ARTHUR BRYANT.

WE in this storm-ridden continent of Europe have lived for so long on the verge of war that it is questionable whether we have ever been at peace at all. Ever since 1932 the rumours of impending war have harried us: and scarcely a month has passed without some new scare. Lately they have reached a crescendo. The Sudetenland dispute of last September took us to the very edge, and only the hasty truce of Munich at the eleventh hour averted our slide over the precipice into the yawning hell beneath. A few weeks ago we approached it again, first when, as the Czechoslovak State dissolved, the German legions poured over the violated frontiers; next when, at Easter, Fascist Italy struck swiftly at Albania. In the interval between writing this and when it sees the light, we may again be peering down into that abyss: may even be in it, struggling among the flames. What does all this portend? Is it the last despairing struggle of a dying continent before the inevitable end, each convulsion bringing the hour of dissolution closer? Or is it conceivably merely a part—not yet, perhaps, at its climax—of a long war between rival powers which is being fought not by war itself, but by weapons of which fear of war is the greatest? Are we, in fact, in the midst of a war that bitter foes are waging with every means except the one which means destruction for all?—that the leaders on both sides know that victory can be won by every other method except by suicide?—and that for that reason, and for that reason alone, we have averted suicide and will continue to do so?

What are the causes of this war, if war it is? I believe one that is worth considering is that the last war never really ended. If there is anything in such a contention, each successive *casus-belli* is not so much a *casus-belli* as a blow struck in the course of battle. That many of those blows have been foul there can be no denying. During the war of 1914 to 1918, our opponents used poison-gas, and torpedoed ships carrying defenceless women and children. And our enemies reply that we starved non-combatants—more than a million of them. Yet these acts of war, however much indignation they aroused, were not the causes of war. In the same way, if my theory is worth consideration, much that we now wax justly angry over—breaches of law and of natural justice and peaceable, honest dealing—are not, strictly speaking, reasons or justifications for war at all, but war-like actions that have been committed in the course of a conflict. There is an old saying that all is fair in love or war. And to this extent there is little purpose in complaining or growing indignant over such moral delinquencies. The rearmament of Germany, the military occupation of the Rhineland, the *Anschluss*, the threats to Sudetenland, the seizure of Bohemia and Albania were all breaches of law and morality and peaceful dealing. But so are firing off a gun or exploding a mine or dropping a bomb. And if we are actually at war in Europe, it is no more use complaining of the one than the other. There is nothing for it but to defend ourselves against new

blows and pursue our own counter-measures until, one way or another, by victory, defeat or truce, the war is over. For, as Charles II. once wrote of one of our bygone struggles with France: "I do not think this to be an eternal war."

This is a point of view which, I fancy, prevails more on one side of the ideological fence now dividing Europe than on the other. It really looks as if the heads of the totalitarian countries really do consider themselves as being at war. Their respective countries are kept on a perpetual war footing; the language of their leaders is the language of battle. Every citizen is mobilised so that his every action may contribute to victory. The only weapon not employed is that of resorting to actual arms and so firing the over-heated powder-magazine of Europe. And the only reason for not doing so is that it would not only be the other party who would be destroyed in such

university degree, on a dietary of not more than one meal a day, and that meal generally porridge. Had it not been for the war and the Allied victory in it, he would have fared no worse than an English undergraduate of the same period. Others, of course, suffered worse than he. In Austria, four years after the war, children were to be found in thousands with vast, pulpy heads and bones that could be bent with one's finger.

We, escaping these things by virtue of our victory in 1918, could consider ourselves at peace. Our foes, whom we compelled to cease fire and afterwards to sign a treaty, but whom we did not forgive and tried to make pay for the war, were unable to adopt such an attitude. They were still undergoing what we underwent in the years 1914 to 1918. It is no easier to ignore or forgive being starved, or seeing one's wife or child or aged mother starved, than it is being gassed or submerged in icy water at the cruel dictation of a submarine.

It is a curious situation, and one for which, so far as I know, history provides no parallel. Nations have often quarrelled before for ideological or political or economic reasons, but their quarrels have almost always taken the form of open warfare. But modern science, which most people are now blaming for inventing so many horrors to kill us, has actually had the effect of making the angry nations refrain from the one act which could destroy their enemy and so sate their hatred. For, with a well-armed and well-matched adversary, that act is tantamount to suicide.

This creates a curious dilemma. All history goes to show that change is a natural and inevitable process. A glance at the successive maps of Europe during the past four hundred years makes this clear. Hitherto such changes have been brought about nearly always by battle.

In 1919 an attempt was made—not a very happy or wise one—to settle the frontiers of the world for all time. This, as the event has proved, was impossible. It was not even, as is now admitted, a good settlement. Yet another long world war, thanks to the efforts of the scientists, had become too destructive to offer any advantages to anyone. The League of Nations offered little assistance, because, though the possibility of peaceful change was mentioned in the Covenant, no means of effecting it was provided save by a unanimous vote of the Assembly, which was virtually unattainable. For a few years a good deal of illicit and surreptitious but largely necessary change was effected by those who were strong and adroit enough to threaten or attack those who were too weak to offer serious resistance. But such tactics have now produced their inevitable result. Their attempted repetition must provoke such strong resistance that the unthinkable will happen. And if a war of deadlock is not to continue for ever, someone will have to find a way out—a way that both effects necessary changes and preserves an even more necessary peace.



HERR HITLER REPLIES TO PRESIDENT ROOSEVELT'S PEACE APPEAL AND DENOUNCES THE GERMAN-POLISH TREATY OF FRIENDSHIP AND THE ANGLO-GERMAN NAVAL AGREEMENT: THE FÜHRER ADDRESSING THE REICHSTAG MEETING IN THE KROLL OPERA HOUSE, BERLIN. (Wide World.)

On April 28 Herr Hitler replied to the message which President Roosevelt sent to him and Signor Mussolini, on April 15, outlining measures for establishing peace in Europe, before the Reichstag, in the Kroll Opera House, Berlin. The Führer stated that Germany knew nothing of any "threat" to other nations and was prepared to give each of the States named by Mr. Roosevelt an assurance of the kind desired, provided that the States concerned wished it and made Germany appropriate proposals. He denied that all international troubles could be solved at the conference table and stated that at all times in the future German negotiators would have behind them the armed strength of the German nation. Herr Hitler announced that he had denounced the ten-year pact of non-aggression with Poland, signed in January 1934, as he considered the Anglo-Polish Agreement was a regular alliance directed exclusively against Germany, and had also denounced the Anglo-German Naval Agreement of June 1935. Studies of Herr Hitler addressing the Reichstag will be found on page 781.

an explosion. The man who fired it would go up as well. I am beginning to suspect that the leaders of the totalitarian States, who have given far more thought to the nature of this prolonged and extraordinary war than we have, are much more alive to this fact than we. That is why, though they talk much of war, they do not resort to it.

For, in one sense, they have been at war for a great deal longer than we have. In this fortunate country, though in few others, the thought of actual and immediate war troubled us very little between 1919 and 1932, though, what with Peace Unions, processions, pledges and the like, we were much occupied with the fear of it. But our neighbours were not so lucky. They continued to experience the consequences of the Great War. And these consequences were of such a nature that they were with them day and night. Thus in Germany and Austria and Hungary, hunger continued long after the Armistice. A German acquaintance of mine lived for three years after the war, while studying for his

AN ISSUE BETWEEN BERLIN AND WARSAW: DANZIG AND THE "CORRIDOR."



A MAP OF POLAND SHOWING THE FAMOUS "CORRIDOR" BETWEEN POMERANIA AND EAST PRUSSIA, GDYNIA, THE ONLY PORT OVER WHICH POLAND POSSESSES SOVEREIGNTY, AND DANZIG, BY THE VERSAILLES TREATY A UNIT OF THE POLISH CUSTOMS ADMINISTRATION.



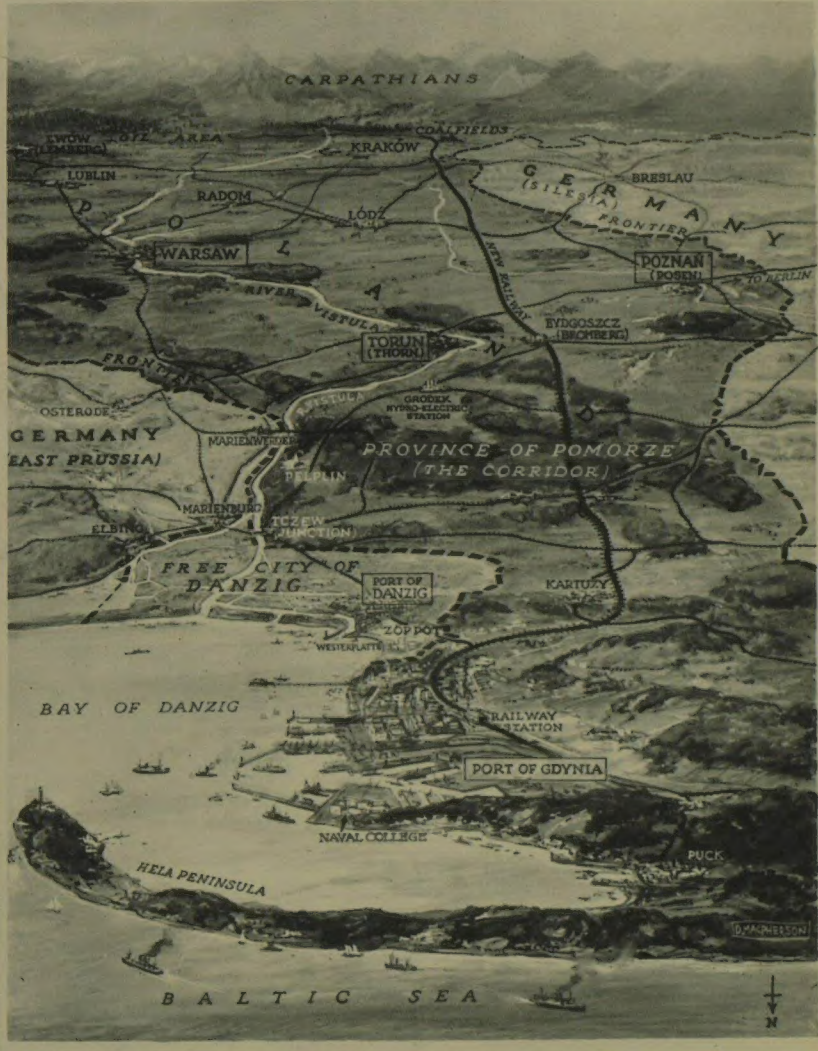
DANZIG, WHICH HERR HITLER DEMANDED IN HIS REICHSTAG SPEECH OF APRIL 28 "SHOULD RETURN AS A FREE STATE INTO THE FRAMEWORK OF THE REICH": A VIEW OF THE FREE CITY. (G.P.A.)



A PLAN OF THE FREE CITY OF DANZIG AND ENVIRONS, COVERING 754 SQUARE MILES AND WITH A POPULATION OF 407,000; THE PORT BEING USED ANNUALLY BY SOME 5000 VESSELS.



POLAND'S NAVAL BASE AND ONLY IMPORTANT SEABOARD TOWN: THE PORT OF GDYNIA, THROUGH WHICH (IN 1937) 5766 VESSELS ENTERED CARRYING A TOTAL CARGO OF 1,718,000 TONS.



A PICTORIAL MAP OF THE POLISH CORRIDOR THROUGH WHICH HERR HITLER DEMANDED A ROAD AND RAILWAY ("POSSESSING EXTRA-TERRITORIAL STATUS FOR GERMANY"); POLAND ONLY OFFERING INCREASED TRANSIT FACILITIES.

The substance of the proposals made by Herr Hitler to Poland in his Reichstag speech were: the return of Danzig; a road and railway line through the "Corridor possessing the same extra-territorial status for Germany as the Corridor itself has for Poland." He said he had proposed: to recognise all Polish economic rights in Danzig; to ensure for Poland a Free Harbour in Danzig of any size; to accept as permanent the present boundaries between Germany and Poland; conclude a twenty-five-year non-aggression pact with Poland; and to have the "independence of the Slovak State guaranteed by Germany, Poland, and Hungary jointly—which means in practice the renunciation of any unilateral German hegemony in this territory."

The Polish Government denied knowledge of the last two proposals. It did not "reject" the others: it submitted alternatives as a basis for discussion: (1) to negotiate concerning the question of a substitute for the Commissioner of the League of Nations (at Danzig); and (2) to consider facilities for the transit traffic through the Corridor. As the Führer himself suggested, the Czecho-Slovak situation of a year ago might be recalled: And, it may justly be pondered, of what use is a fresh pact, even of twenty-five years, when the existing agreement is denounced on so flimsy a pretext as the Anglo-Polish mutual guarantees? Polish counter-demands are foreshadowed which include a Polish Protectorate over Danzig.

ROYAL AND OTHER OCCASIONS: A PAGE OF PHOTOGRAPHIC NEWS.



ONE OF THE TWO CRUISERS WHICH IT WAS ARRANGED SHOULD ESCORT THEIR MAJESTIES ACROSS THE ATLANTIC: H.M.S. "GLASGOW," ONE OF THE NEWEST VESSELS OF HER TYPE IN THE NAVY. (*Wide World.*)

If no last-minute change occurs, their Majesties will be escorted on their crossing of the Atlantic, in the liner "Empress of Australia," by two cruisers, the "Southampton" and the "Glasgow." These belong to the latest class of cruiser added to the Navy. They are highly successful vessels of 9100-tons displacement, mounting twelve six-inch guns, and having a contract speed of 32 knots. (*Continued opposite.*)



DESIGNATED AS AN ESCORT TO THEIR MAJESTIES FOR THEIR VOYAGE TO CANADA: THE 9000-TON CRUISER "SOUTHAMPTON," OF THE SAME CLASS AS THE "GLASGOW." (*A.P.*)

They each carry two aircraft. Arrangements for their Majesties' departure included a naval send-off, with vessels of the Home Fleet receiving them off Spithead, and escorting them some way down the Channel; and also a fly-past of squadrons of the Fleet Air Arm before the Fleet parted company. Their Majesties will be met on the other side of the Atlantic by destroyers of the Royal Canadian Navy. Photographs of the "Empress of Australia" are given on page 784.



GERMANY COMMISSIONS A NEW 10,000-TON CRUISER: THE CREW LINING THE QUARTER-DECK OF THE "ADMIRAL HIPPER" AFTER THE CEREMONY.

The 10,000-ton German cruiser "Admiral Hipper" was placed in commission at Hamburg on April 29. The "Hipper," which was launched in February, 1937, belongs to a series of heavy cruisers, four of which have already been launched. Further ships of this type are now under construction. They are 8-in. gun cruisers, having eight of these weapons mounted in twin turrets. They carry three aircraft. Their speed is 32 knots. (*Planet.*)



THE END OF RANELAGH AS A CLUB: THE FAMOUS CLUBHOUSE, SET AMID PEACEFUL GROUNDS, WHERE POLO WILL STILL CONTINUE TO BE PLAYED. (*Times Photo.*)



THE BEAUTY OF RANELAGH, WHICH WAS FORMERLY A COUNTRY HOUSE AND HAD MANY HISTORIC OWNERS, BEFORE BEING ENGULFED IN LONDON: THE LAKE AND GROUNDS SEEN FROM THE "ICE WELL." (*Times Photo.*)

Ranelagh ceased to exist as a club at the end of last month. It is gratifying to know, however, that polo, which had always been one of the chief attractions of the Club, will continue to be played there—thanks to the joint measures taken for its continuance with Hurlingham. The Club house was for centuries a private residence. The property was originally known as Barn Elms, and was for many years the home of Walsingham. Queen Elizabeth was entertained there. In the eighteenth century the house was the headquarters of the Kit-cat Club, and a special room was built on to it to house the paintings of the Club members done by Kneller. In later times the banker and historian Sir Richard Hoare lived there. Almost the last private owner of the house was Sir Lancelot Shadwell—the last Vice-Chancellor of England, a distinguished lawyer, and a man whose passion for open-air bathing anticipated the tenets of modern "Naturists."



THE INFORMAL ATTENDANCE OF THE KING AND QUEEN AT THE MUSICAL PLAY, "ME AND MY GIRL": THEIR MAJESTIES IN THE ROYAL BOX.

The King and Queen went to the Victoria Palace to see a performance of "Me and My Girl," the musical play in which the "Lambeth Walk" is introduced, on May 1. Their visit was informal, and was not generally expected by the public, but when their Majesties entered the Royal Box the audience rose to their feet spontaneously, clapping and cheering. It so happened that the B.B.C. had arranged to televise the same performance of "Me and My Girl." (*I.B.*)

ROYAL SPECTATORS OF THE CUP FINAL; AND QUEEN MARY AT THE OPERA.



THE KING AT THE FOOTBALL ASSOCIATION CUP FINAL AT WEMBLEY: HIS MAJESTY SHAKING HANDS WITH THE PORTSMOUTH TEAM, INTRODUCED BY THEIR CAPTAIN, GUTHRIE. (G.P.U.)

The King, accompanied by the Queen, was present at Wembley on April 29 to see the final of the F.A. Cup between Portsmouth and Wolverhampton Wanderers. Before play started his Majesty went on to the field and shook hands with the opposing teams. Portsmouth won by four goals to one—a well-earned victory which should compensate them for their defeats in 1929 and 1934. A score of four goals is unusual in a Cup Final, and Sheffield Wednesday is the only other club which has



THE PORTSMOUTH TEAM WIN THE F.A. CUP: HIS MAJESTY PRESENTING THE TROPHY TO THE CAPTAIN; SHOWING THE QUEEN ON THE LEFT. (P.N.A.)

scored as many at Wembley (in 1935). Portsmouth opened the score after half-an-hour's play and a second goal was scored just before the interval. Shortly after the kick-off Portsmouth got another goal. Seven minutes later Wolverhampton scored their only goal, and twelve minutes before the end, Portsmouth's fourth goal was scored brilliantly by Parker, who headed the ball into the net. The match was watched by a crowd of 100,870.



QUEEN MARY ATTENDS THE OPENING OF THE INTERNATIONAL OPERA SEASON AT COVENT GARDEN: HER MAJESTY, WHO WAS GIVEN A WARM GREETING BY THE AUDIENCE, AND THE PRINCESS ROYAL STANDING IN THE ROYAL BOX DURING THE PLAYING OF THE NATIONAL ANTHEM. (A.P.)

Queen Mary attended the opening of the International Opera Season at Covent Garden on May 1 for the first time for more than ten years. Her Majesty was accompanied by the Princess Royal and Viscount Lascelles, and was attended by the Dowager Lady Amphill and Major the Hon. J. Coke. Dr. Tancred Borenius was also in the Royal Box. Queen Mary arrived ten minutes before Smetana's

opera "Die verkaufte Braut" was due to begin, and was given a warm welcome by the audience. Princess Helena Victoria and Princess Marie Louise were also present in a box close by. The new Royal Box is in the centre of the grand circle, and is shown in the above photograph of the audience standing during the playing of the National Anthem.

PERSONALITIES OF THE WEEK AND OCCASIONS OF NOTE.



THE LATE ADMIRAL SIR REGINALD
HENDERSON, K.C.B.

Died May 2; aged fifty-seven. From 1934 to March, 1939, was Third Sea Lord and Controller of the Navy. Served on H.M.S. "Erin" at the Battle of Jutland; mentioned in despatches. Created C.B. for work in organising the conveying of merchant ships. Was first to hold new Flag rank, created in 1931, of Rear Admiral Commanding Aircraft Carriers. (Topical.)



PORTSMOUTH'S FRENZIED WELCOME TO THE FOOTBALL ASSOCIATION CUP, AND THE
PORTSMOUTH TEAM WHICH WON IT: THE CROWD OUTSIDE THE TOWN HALL.

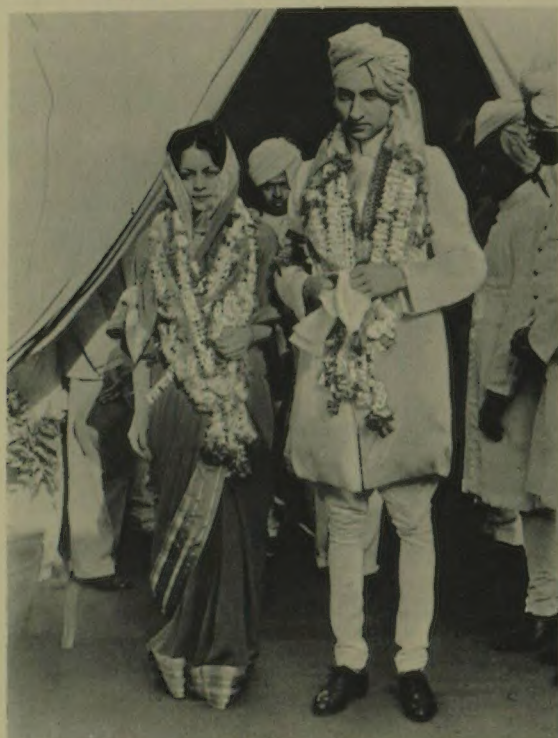
Over 60,000 Portsmouth citizens mobbed the victorious Portsmouth team on its return home with the Football Association Cup on April 29. (An account of the match will be found on page 773.) Cheering crowds lined the streets, while over 30,000 were in the Guildhall Square, where the players were carried shoulder-high to the steps of the Guildhall, there to be welcomed by the Lord Mayor and Lady Mayoress. (G.P.U.)

PEOPLE IN THE PUBLIC EYE AT HOME AND ABROAD.



MOSCOW TO NEW BRUNSWICK IN 17 HOURS:
THE SOVIET AIRMAN M. KOKINAKI.

On April 28 MM. Kokinaki and Gordienko started their Moscow-New York flight. After 4073 miles, at an average speed of 240 m.p.h., they had to make a forced landing on marshy ground on Miscou Island, in the Gulf of St. Lawrence: M. Kokinaki suffered two broken ribs. They arrived in New York late on April 30 in an aeroplane specially chartered by the Soviet Government. (Planet.)



THE MARRIAGE OF THE NAWAB OF PATAUDI TO PRINCESS
SAJIDA SULTAN AT BHOPAL.

The marriage of the Nawab of Pataudi to Princess Sajida Sultan, daughter of the Nawab of Bhopal, took place recently at Bhopal. The bridegroom rode on a State elephant to fetch his bride from her father's palace and wore a golden wedding garment presented to him by the Begum of Bhopal. The Nawab of Pataudi is well known in this country as a first-class cricketer. (Central Press.)



MR. A. L. BENTLEY (LEFT) RECEIVING THE ENGLISH AMATEUR
GOLF CHAMPIONSHIP CUP FROM MR. HARDMAN.

Mr. A. L. Bentley won the English Amateur Golf Championship at Birkdale on April 29, beating Mr. W. Sutton by five up and four to play. Mr. Sutton played somewhat below his usual form, with pitches and putts which just missed their mark, but Mr. Bentley played steadily and more than well-enough to win. (Keystone.)



MR. NELSON KEYS.

The celebrated comedian. Died on April 26, aged fifty-two. In turn was stage comedian, actor-manager, film actor and popular broadcaster. Mr. Nelson Keys was one of Britain's favourite revue artists. Especially remarkable, perhaps, was his gift for impersonations.



THE CROWN PRINCE OF IRAN WITH HIS BRIDE
AT A REVIEW OF YOUTH ORGANISATIONS IN TEHERAN.

The marriage contract between the Crown Prince of Iran and Princess Fawzieh of Egypt was signed at the Abdin Palace, Cairo, on March 15. The Crown Prince and his bride later left for Iran and arrived in Teheran on April 16. On April 22 the four-day festivities in connection with the civil marriage ceremonies began and our photograph was taken at a review of youth organisations. (Wide World.)



THE DUCHESS OF GLOUCESTER OPENS THE ART GALLERY AT SOUTHAMPTON'S
NEW CIVIC CENTRE: HER ROYAL HIGHNESS SPEAKING AT THE CEREMONY.

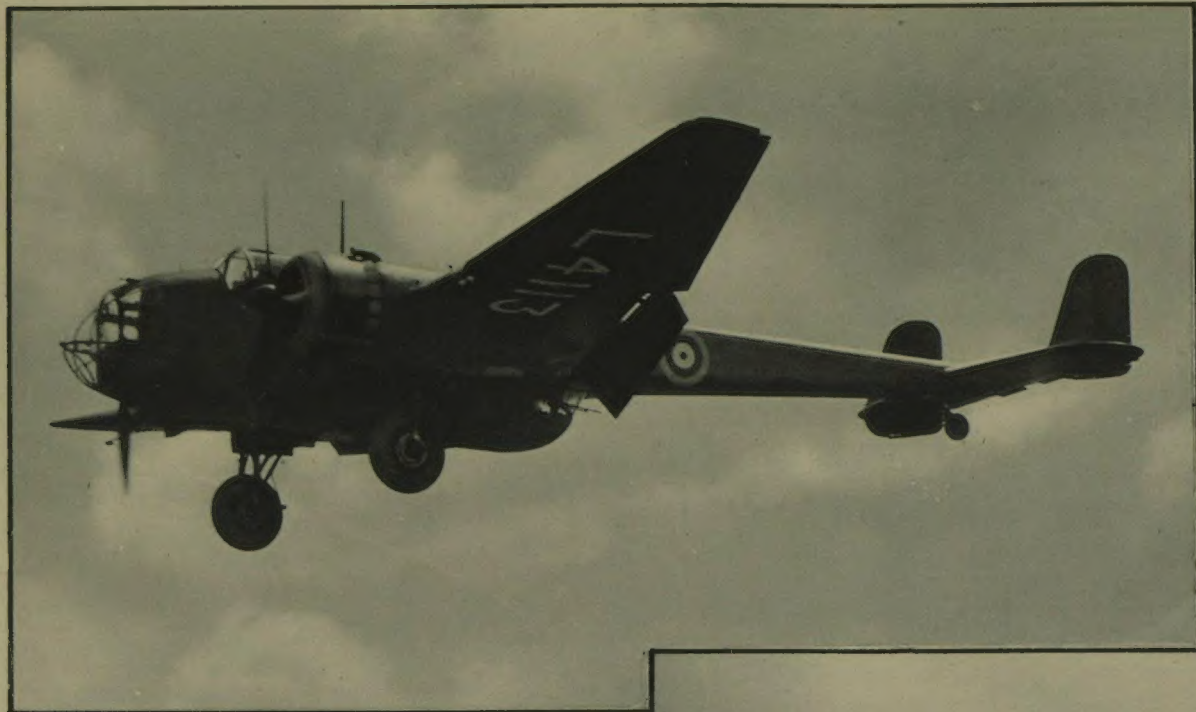
On April 26, the Duke and Duchess of Gloucester visited Southampton to open the new Civic Centre, consisting of an art gallery, a public library, and a school of art. The group of buildings also includes municipal offices, a Guildhall, council-chamber, and law courts. The most striking feature of the art gallery is the hall of sculpture, which houses a collection of English ceramics presented by Canon Milner-White, Dean of King's College, Cambridge. (I.B.)



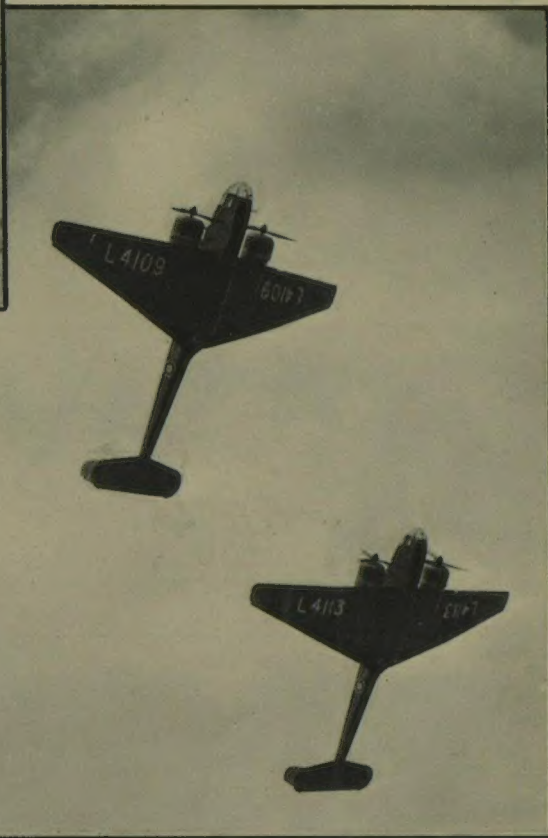
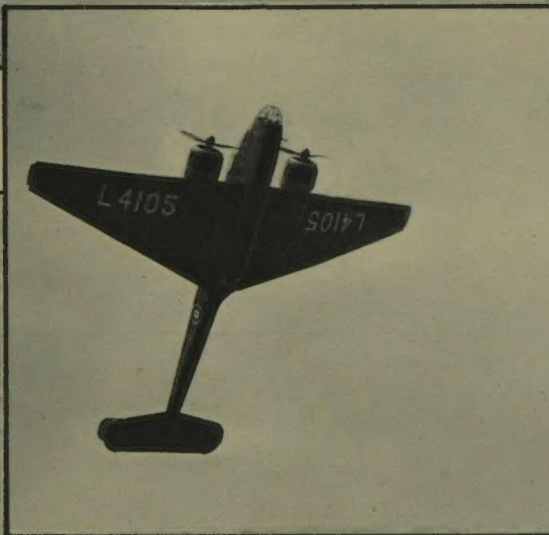
THE DUKE OF KENT SEES HIGH-SPEED BRISTOL "BLENHEIM" BOMBERS IN PRODUCTION:
HIS ROYAL HIGHNESS AT ROOTES' GOVERNMENT AIRFRAME FACTORY AT SPEKE.

The Duke of Kent, attended by Major Humphrey Butler, visited Rootes' Government Airframe Factory at Speke on April 27. His Royal Highness toured the works, where high-speed Bristol "Blenheim" bombers are in production, and showed the greatest interest in the various processes employed. He is seen in the above photograph walking through the main assembly hall with Mr. W. E. Rootes (second from left), with two of the aircraft nearing completion in the background. (C.P.)

DEMONSTRATING OUR LATEST BOMBER TO GO INTO QUANTITY PRODUCTION.



BRITAIN'S LATEST MEDIUM BOMBER TO GO INTO QUANTITY PRODUCTION: THE HANDLEY PAGE "HAMPDEN," WHICH CAN CARRY A LOAD OF 3587 LB. 1990 MILES, RECENTLY DEMONSTRATED TO M.P.'S AND FOREIGN ATTACHÉS. (A.P.)

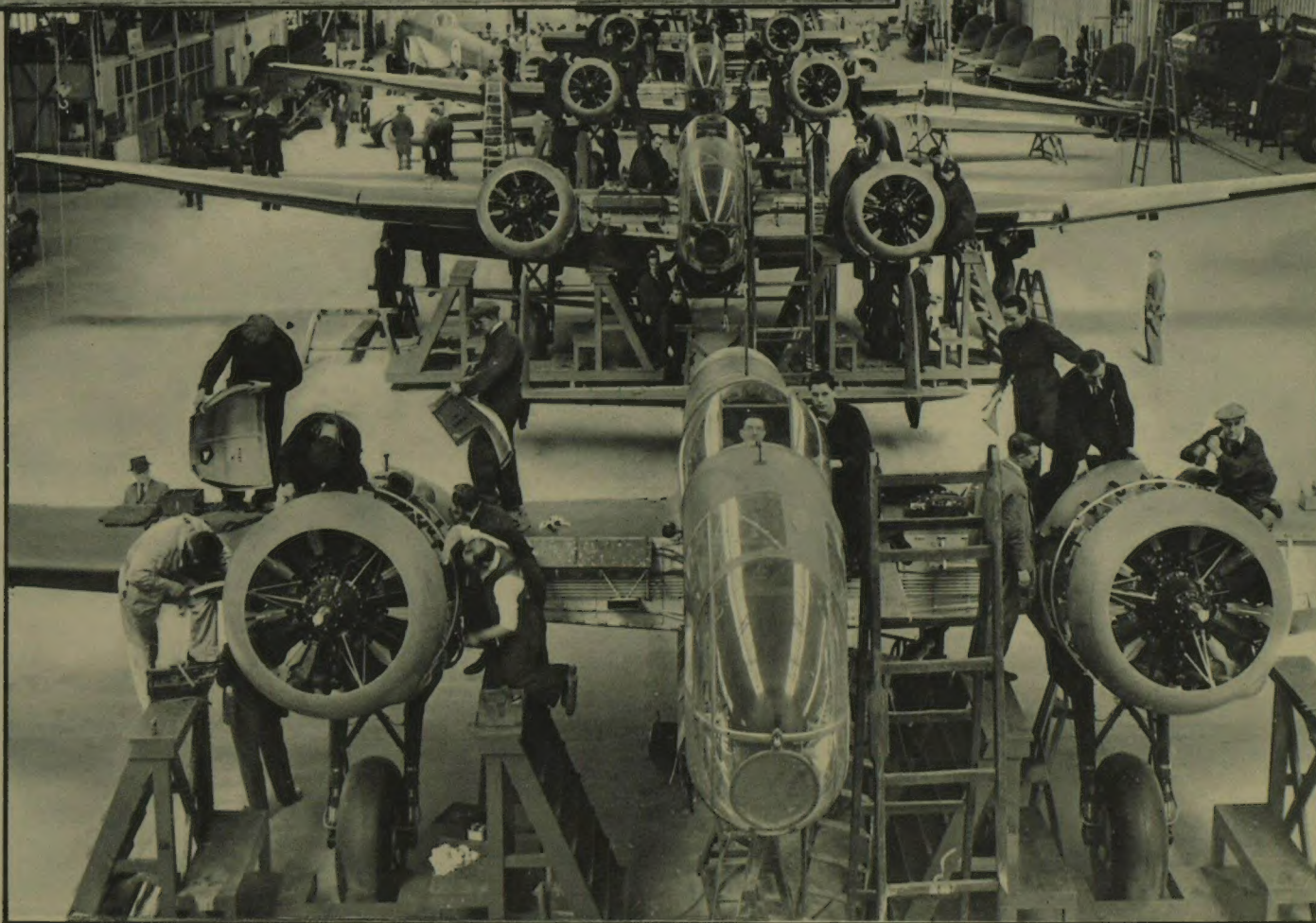


THIS country's latest medium bomber to go into quantitative production was seen in the Handley Page works at Cricklewood and the big assembly shop at Radlett by a large party of Members of the Houses of Parliament and several foreign air and military attachés on April 28. The party was conducted by Captain Harold Balfour, Under-Secretary for Air. The "Hampden" was placed on the Air Ministry "open list" on April 28, and details of its performance released for publication. It is an all-metal machine, fully equipped with the latest instruments for navigation and blind flying, and with the automatic pilot. It is powered by two

(Continued below on left.)

DEMONSTRATING THE PERFORMANCE OF HANDLEY PAGE "HAMPDENS" TO M.P.'S AND FOREIGN ATTACHÉS: A FORMATION IN THE AIR (ABOVE) AND A CLOSE-UP OF A MACHINE (LEFT). (Photos., A.P. and Wide World.)

Bristol "Pegasus" engines. It has a service load of 3587 lb. (or for short raids, 6587 lb.) and at cruising speed the machine has a range of 1475 miles. With the maximum permissible flying weight the range is increased to 1725 miles, or at the most economical speed, 1990 miles. The maximum speed is 265 m.p.h. The "Hampden" mounts four guns. The greatest interest attaches to the methods of production, of which a glimpse was given on this official "conducted tour." By the "split component" method of construction, the aeroplane is divided into a large number of small parts, thereby reducing the time in which one of them occupies a "jig." It economises floor space, and enables the largest number of workers to be engaged simultaneously on each aeroplane. Already a large number of "Hampdens" have been delivered to the Air Force. Captain Balfour stated that the "Hampden" is also in production in Canada. In addition, a sister type is in production at the Short and Harland works at Belfast, where, however, it is fitted with more powerful engines and is known as the "Hereford."



THE QUANTITY PRODUCTION OF "HAMPDENS" WHICH WAS INSPECTED AT HANDLEY PAGE WORKS: A SCENE AT RADLETT, WHERE A BOMBER TAKES ABOUT A WEEK TO GO RIGHT THROUGH THE SHOP, BEING READY TO FLY IN A FORTNIGHT. (Topical.)

CONSCRIPTION: MR. CHURCHILL'S PLEA ; AND MAN-POWER COMPARISONS.

Drawings specially made for "The Illustrated London News" by Bryan de Grineau.



SOME STATISTICS OF ORGANISED BRITISH MAN-POWER.

THESE statistics of British man-power are based on those given by the military correspondent of the "Observer" on April 30. Following the introduction of conscription, it is calculated that the strength of the British Army by the end of 1939 will be practically 1,000,000 men, and in three years' time it may be about 1,300,000 men, and that figure will remain fairly constant. The reduction in the recruiting ground of the Territorial Army by the ear-marking of some 200,000 men between the ages of 20 and 21 years, has been more than offset by the revision of the list of reserved occupations. Conservative estimates put the number now freed to join our Citizen Army at between 600,000 and 650,000 men. Once compulsory recruiting has started, it will not stop at the 200,000 figure. There will be a steady flow as men reach the age of 20. The Military Training Bill will be able to produce by regular intakes a "peace strength" of 500,000 men, in addition to those joining the Regular and Territorial Armies by normal voluntary enlistment. It is interesting to see what are the totals of the number of young men who are closely affected by conscription. These are given by the census figures as follows—

Age	England and Wales	Scotland
19 - - -	344,234	43,250
20 - - -	337,504	42,057
21 - - -	345,166	42,404

By the time the 1,300,000 figure is reached, a considerable reserve of trained conscripts will be forming. In addition, recruiting for the Territorial Army will not stop at the doubling of the Field Force (which gives a figure of 340,000). Indeed, some units are already starting the formation of a third battalion. Furthermore, the Regular Army is also to be increased. Already the formation of 2nd battalions of the Welsh and Irish Guards has been announced.

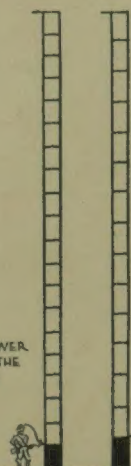
THE INTRODUCTION OF COMPULSORY MILITARY TRAINING IN GREAT BRITAIN: (ABOVE) MR. CHURCHILL'S SPEECH IN THE HOUSE, IN WHICH HE EMPHASISED THE ADVISABILITY OF THIS MEASURE WITH ALL THE AUTHORITY OF A VETERAN STATESMAN; AND DIAGRAMS OF THE ORGANISED MAN POWER OF GREAT BRITAIN, FRANCE AND RUSSIA.

GREAT BRITAIN

TOTAL MALE POPULATION: 22,596,000



ORGANISED MAN POWER AS IT WAS UNDER THE VOLUNTARY SYSTEM: 1,261,000.



ORGANISED MAN POWER AS IT IS UNDER THE PRESENT CONSCRIPT SYSTEM: 1,461,000.

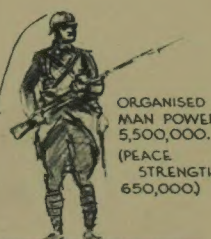
The essential difference in the two columns lies in the addition of the conscript class, estimated to number 200,000 by the end of 1939. The figures given are based on a total, for the Army (including all reserves, and Army reserve officers, the Territorial Army and equivalent reserves) of 834,000; for the Navy (including reserves) of 203,000; for the Air Force (including reserves) of 224,000. The increase in man-power from compulsory recruiting does not, of course, stop at 200,000; each year will see fresh men being trained, and those already trained adding to the reserves. Employers are to reinstate conscripts after training; conscientious objectors must do other work of national importance.

FRANCE

TOTAL MALE POPULATION: 20,000,000.



Two years with Colours; then for 3 years available for service. In first-line reserve, 15 years, and 8 in second. Then 2 years A.R.P. In certain circumstances foreigners can enlist. Postponement of military service till 25 is permitted.



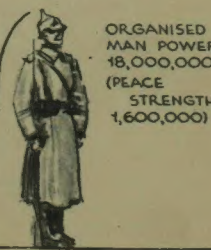
ORGANISED MAN POWER: 5,500,000. (PEACE STRENGTH 650,000)

RUSSIA

TOTAL MALE POPULATION: 71,430,000.



Military liability from 19 to 40. Military service: 5 years; 2, 3, or 4 (according to arm) uninterrupted and furlough of 3, 2, or 1 years respectively, with one or two months' service per annum. Exemptions granted for family and religious reasons.

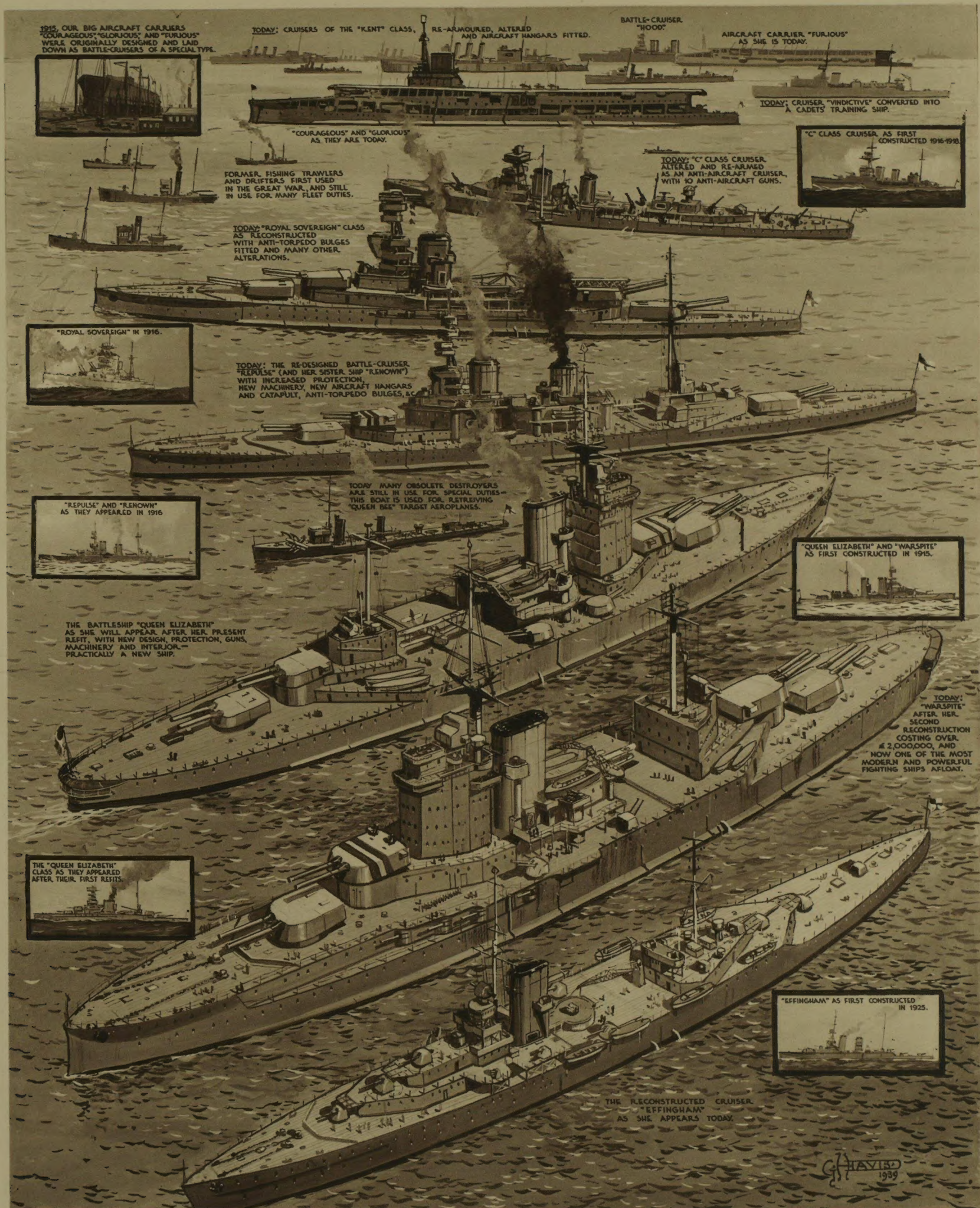


ORGANISED MAN POWER: 18,000,000. (PEACE STRENGTH: 1,600,000)

MR. CHURCHILL'S speech was one of the most interesting incidents of the House of Commons debate on the proposal for the introduction of compulsory military training, for he has never been reluctant to criticise what he considers to be mistakes by the Government. He did indeed suggest that a more reasonable course would have been to introduce a compulsory national service register after Munich, but went on to point out that one thing now counted as supremely important, the welfare of the common cause. The new policy announced by the Prime Minister a few weeks previously, of building up a defensive peace bloc of nations, all pledged to resist further Nazi aggression and secure the largest possible measure of collective defence, had been universally accepted by Parliament. In pursuance of this policy this country had undertaken a series of tremendous new commitments, and it was on this basis that they must consider the step the Government asked them to take. Mr. Churchill said that a month ago he would have been content with a compulsory national register and a declaration that compulsion would be general on the outbreak of war. But in view of these far-reaching commitments, he was convinced that such steps and such a declaration would no longer suffice.

OLD BRITISH WARSHIPS RECONSTRUCTED AND MADE AS GOOD AS NEW.

DRAWN BY OUR SPECIAL ARTIST G. H. DAVIS.



STOP-GAPS EVOLVED BY THE NAVY TO MEET NEW DEVELOPMENTS IN WARFARE, AND AS THE RESULT OF THE EXIGENCIES OF DISARMAMENT AND THE CHANGED INTERNATIONAL SITUATION: RECONSTRUCTED WARSHIPS NOW IN SERVICE.

During the period of limitation of armaments after the war and then later, when pressure from abroad forced Great Britain to build up her Fleet again, many old ships "have stood in the breach" that, but for drastic reconstruction, would have now become obsolete. To-day our main strength in capital ships consists of vessels built before and during the Great War, but which, in the majority of cases, have been so refitted that they are to-day well able to take care of themselves in the best of company. There are, for instance, the ships of the "Queen Elizabeth" class that played so prominent a part in the Battle of Jutland. The "Warspite" to-day bears no resemblance to what she was in 1916. The small panel of the "Queen Elizabeth" shows these vessels as they were first designed; a panel of the "Warspite" illustrates how they appeared after their first reconstructions, the drawing shows the "Warspite" as she is to-day. Her hull has been completely

stripped and the ship provided with a more powerful protection against not only shell fire, but aircraft bombs and torpedoes; she has been given aircraft hangars, catapult and aircraft, as well as new machinery and guns. The "Queen Elizabeth," now completing her refit, will be even more powerful. Our battle-cruisers "Repulse" and "Renown," have been similarly modernised; and though reconstruction has not been so drastic in the ships of the "Royal Sovereign" class these great battleships are much more powerful to-day than they were in 1917. Many new cruisers have been built since the war, but there remain a number of older war-time ships still in service. The "Effingham," to take an instance, has been completely modernised, and several of the "C" class have been, and are being, converted into anti-aircraft cruisers. The big "ten-thousand-tonners" of the "Kent" class have had extra armour fitted and aircraft hangars added.

The World of the Theatre.

By IVOR BROWN.

HAZARDS AND MISHAPS.

A FORTNIGHT ago, during the usual gala performance which is held at Stratford-upon-Avon on Shakespeare's birthday, the lighting system of the district failed and the theatre was struck with darkness. Fortunately, the house had a supplementary system of its own, which sufficiently illuminated the front of the stage and so permitted the play to be continued in front of a curtain. It was thus performed in a fairly effective species of half-light. The presentation was, on the whole, continued very competently as well as very gallantly. Players, when accidents befall them, always describe themselves as distraught. But, in fact, they keep their heads wonderfully, ride all storms of chance, and treat accident with disdain. It is an old and much-regarded maxim of the profession that "The curtain must go up." In other words, whatever happens, we stick it and go on.

What a house of hazard is the theatre! He who works in it does indeed give hostages to fortune. The man who writes a book has perhaps to face the ill-fortune of a trade slump or a political or international crisis. But the book is his, and nobody else can muddle its qualities away. But in the case of a play there are not only the risks of bad trade, bad weather (too hot or too cold), epidemics, national mourning, and political upheaval, there are also the innumerable chances which beset so co-operative a spectacle. Somebody, for example, may be ill or off-colour, and his missing of his lines and points soon puts everybody else off, despite a dress rehearsal which went as smoothly as could be. Then all sorts of external misfortunes may be added. The scenery may start to fall down, the curtain may stick, or the lighting may fail.

I have seen all those occur in my time. The critic, too, can be afflicted. At Stratford this year I had my first experience of trying to telephone a theatrical notice by the occasional flicker of a match to help me with the dialling and the reading of my notes. Ultimately I got hold of a candle and then I felt as though I had the ownership of sun and moon. The stage-hands were toiling away, I discovered later on, by the light of bicycle lamps. Meanwhile the actors were sticking bravely to it in the twilight of the apron stage, for which there was just a bare sufficiency of illumination sustained by the theatre's

singularly hard on the actors, considering what a teasing time they have had.

To the journalist the accident is "a story" and his paper would expect him to give the news about the production before airing his views upon the aesthetics of the show. That is inevitable. It is none the less cruel. At Stratford, for example, the chief scene of the Birthday

to bank upon good luck. To anybody who must adventure his or her way in that world, my advice is never to expect justice. Of course, there may be a slice of good, just as much as of bad, fortune. The player may get into a poor play which somehow pleases the public and so enjoy an enormous run which really has not been deserved. Or, which is unfortunately more common, he

may get into a really good play which is dogged by misfortune, muddled up at rehearsals, and misunderstood by the critics or the audience. This sort of thing is maddening when one remembers all the work put into it. Actors are not salaried, secure people as are many of those who watch them. They are engaged, as a rule, for the run of the piece and, if it dies on Saturday, their "keep" disappears then, too. Again, I say to the aspirant, if this be your cup of tea, drink it by all means, but do not pretend that the cup of tea is also a nourishing and inexhaustible bowl of soup. In other words, prepare for injustice and misfortune and you will not be disappointed. Those who sing for their supper will sometimes go to bed hungry through no fault of their own.

Happily for myself, I have never seen an accident in those branches



HERBERT FARJEON'S "LITTLE REVUE," AT THE LITTLE THEATRE: "THE MERRY WIDOW," WITH ERIC ANDERSON AS THE DICTATORIAL OFFICER AND JACQUELINE LE GEYT AS THE MERRY WIDOW.

In this brilliant political cartoon Eric Anderson, the Officer, gives orders to the Merry Widow (Jacqueline le Geyt): "By command from headquarters: Revel and rejoice." It is one of the rare occasions when political topics actively enter into the theme of this extremely amusing revue—a worthy successor to Mr. Farjeon's "Nine Sharp."

Play, "Much Ado About Nothing," was never visible to the first-night audience at all! Surely that was distinctly tragic for the designer, Mr. Gower Parks. Of course, the Benedick (Mr. Alec Clunes) and the Beatrice (Miss Vivienne Bennett) were sorely hampered for most of the evening. It is a woeful business when one has studied and rehearsed a part for weeks to have its first appearance so victimised by accident. To those with imaginative sympathy much virtue in their performances did come through, and there was especial praise also for Mr. James Dale and Mr. Jay Laurier. But, just as when there is a row in the gallery or some disturbance in the house the audience "gets the notices," so, when accidents occur, it is the mischance that becomes the star-performer in the news.

Those who act upon or write for the stage must adopt the philosophy proper to their professions. In other words, they must expect to live in a world of fortuitous blows and capricious stabs of destiny. It is good policy never



HERBERT FARJEON'S "LITTLE REVUE," AT THE LITTLE THEATRE: "WINTER IN TORQUAY"; MRS. TWICEOVER (HERMIONE BADDELEY) EXPLAINS HER X-RAYS—"YOU SEE ALL THAT BLACK?—WELL, IT OUGHT TO BE WHITE"—TO A FELLOW-SUFFERER, COLONEL SPICER (MICHAEL ANTHONY).

Mrs. Twiceover and Colonel Spicer are hotel guests who strive for superiority when recounting their achievements as heroic sufferers from diverse ailments. In this amusing sketch the medical or surgical experience of the one is always improved upon by the other.

of entertainment where a physical crash is always possible and sometimes looks even probable. No acrobat has tumbled from the roof or the wire while I watched, and the muscular gentleman who balances a teeming quiverful of children and grandchildren in a vast human pyramid upon his head and shoulders has never collapsed in my presence and so let the family (quite literally) down. But I have frequently seen plays sent astray by what seems to be sheer bad luck. Some little unusual occurrence, perhaps, sets the gallery talking and giggling, and then the players may lose command of their nerve, their grip on the play, and so, in the end, they also lose their chance of a nice long run.

The elements of fortune in the theatre are endless. Take, for example, that of clashing with other productions. In the West End theatre there may be four or five major productions in one week or none at all. This makes a great difference. If, an unknown but able author with a good play has his first night in a crowded week he may get very scant attention in the Press. But suppose a second-rate author turns up with a passable kind of play in a blank week, he will get full, and perhaps flattering, attention in the weekly Press because the critic has nothing more substantial on which to base his main article. The tone of the article may not be altogether encouraging: it may even be the reverse. The point is that the author does get an amount of recognition in one week which he would almost certainly not get in the next. Could the chances of a theatrical life be more strikingly exemplified than in this gamble on the London playgoers' Calendar? What with curtains that stick and lights that fail, the dramatist and his colleagues in the motley are continually exposed to hazards which other artists are spared. The fact that so many people still want to be playwrights and actors only proves how strong is the lure of the stage.



"CUPID AND PSYCHE," AT SADLER'S WELLS THEATRE: VENUS (JUNE BRAE) AND CUPID (FRANK STAFF) IN THE BALLET RECENTLY ADDED TO THAT THEATRE'S REPERTOIRE.

The plot of "Cupid and Psyche" is that of Venus so angered by the people worshipping the beauty of a mortal, Psyche, that she sends Cupid to seek vengeance. Cupid, however, falls in love with Psyche and bears her off. Psyche is allowed the company of her sisters, who discover that she has never actually seen her lover. In the words of the charmingly dressed commentators: "Alas, they cry, 'this is hardly a satisfactory situation for a young girl.'" Psyche looks on Cupid, Cupid awakes, and flies away on a magnificently functioning "wire." Finally all is well, and the ballet ends in an amusing romp, in which a Byzantine conception of Jupiter ponderously takes part.

Photographs by Baron.

private supply. Of course, they had the sympathy of the audience and hearty cheers at the close. But when this sort of thing happens on a first night, it means that the accident and not the acting gets the notices: which is



"CUPID AND PSYCHE," AT SADLER'S WELLS: MARY HONER (LEFT) AND ELIZABETH MILLER (RIGHT) AS PSYCHE'S TWO SISTERS.

The premiere of "Cupid and Psyche" took place at Sadler's Wells on April 27. The décor and costumes are by Sir Francis Rose, the music by Lord Berners, and the choreography by Frederick Ashton.

THE KEY TO FRANCE'S NORTH AFRICAN POSSESSIONS: TUNISIAN SCENES.



A SOURCE OF ONE OF THE RAW MATERIALS THAT ITALY NEEDS MOST: AN OIL-TOWER IN THE FRENCH PROTECTORATE OF TUNISIA.



LOADING TRUCKS WITH PHOSPHATE ORE IN TUNISIA—THE FRENCH PROTECTORATE IS THE WORLD'S SECOND LARGEST PRODUCER OF THIS MINERAL.



UNDERGROUND FORTRESSES WHICH GUARD TUNISIA ALONG THE LIBYAN FRONTIER: CAMOUFLAGED STRONG-POINTS OF THE MARETH LINE, NOW FULLY GARRISONED.



A CAUSE FOR SUSPICION OF ITALIAN INTENTIONS: A BUILDING TYPICAL OF THOSE WHICH FRENCH COLONISTS ALLEGE CAN EASILY BE CONVERTED TO MILITARY USE.



FRANCE PREPARES TO DEFEND TUNISIA FROM AGGRESSION: SUPPLIES STORED IN THE DESERT FOR FRENCH TROOPS STATIONED NEAR THE FRONTIER.



ERECTING BARBED-WIRE ENTANGLEMENTS IN THE DESERT: FRENCH COLONIAL TROOPS STRENGTHENING THE LAND DEFENCES IN TUNISIA.

The "March of Time" film "The Mediterranean—Background for War" (No. 13. Series: Fourth Year) stresses the strategic position of the French Protectorate of Tunisia, whose fine naval harbour of Bizerta is only 35 miles away from the island of Pantellaria, Italy's southernmost fortification. It is therefore the one link needed to stretch an Italian barrier across the narrowest part of the Mediterranean. The European population of Tunisia consists of some 100,000 French citizens and

90,000 Italians. The territory produces a rich harvest of grain and at Sfax there is the largest olive forest in the world, having 7,000,000 trees. In a normal year Tunisia exports a million and a half tons of phosphate ore and it has, besides, valuable deposits of iron (haematite). French geologists and engineers predict that new sources of oil will be opened up in the territory which will augment the wells already in operation.—[Reproductions by Courtesy of "The March of Time," Ltd.]

GERMANY LISTENS-IN TO THE FÜHRER'S SPEECH: SCENES IN BERLIN.



THE GERMAN PEOPLE LISTEN TO THE BROADCAST OF HERR HITLER'S SPEECH: A DESERTED STREET IN BERLIN WHILE THE FÜHRER WAS SPEAKING. (Topical.)



WITH THE SHOPS CLOSED AND THE PAVEMENTS DESERTED: A STREET IN BERLIN DURING THE PERIOD WHEN HERR HITLER ADDRESSED THE REICHSTAG. (A.P.)



TYPICAL OF THE INTEREST SHOWN IN HERR HITLER'S SPEECH: PATIENTS IN A BERLIN HOSPITAL GATHERED ROUND A WIRELESS SET. (Wide World.)



LISTENING TO HERR HITLER IN THE KROLL OPERA HOUSE: FRONT ROW (FROM L. TO R.): DR. GOEBBELS, MINISTER OF PROPAGANDA; A NAZI OFFICIAL; GENERAL-ADMIRAL RAEDER; HERR VON RIBBENTROP, THE FOREIGN MINISTER; AND HERR RUDOLF HESS, DEPUTY LEADER OF THE NAZI PARTY. (Central Press.)



TAXI DRIVERS AND WORKMEN LISTENING-IN TO THE REICHSTAG ADDRESS: A TYPICAL SCENE IN A CAFÉ AT MIDDAY ON APRIL 28. (Keystone.)



INDUSTRY LISTENS-IN: A COMPULSORY CESSATION OF WORK IN A FACTORY DURING THE BROADCAST OF THE FÜHRER'S REICHSTAG ADDRESS. (Wide World.)

To enable everyone in Germany to hear Herr Hitler's speech before the Reichstag on April 28, orders were issued for all shops to close during the period of the address and for factories to cease work. In this way the whole population from children to old people in institutions were encouraged to gather round wireless sets either in their own homes or in public places, and at midday the streets of Berlin were deserted. In the cafés workmen and taxi-drivers sat in groups attentively listening to the Führer's words, and even in the hospitals the patients were given the opportunity of hearing Herr Hitler's reply to President Roosevelt

and his declaration that he was a man of peace. Among those who heard the speech in the Kroll Opera House were General-Admiral Raeder, Commander-in-Chief of the German Navy, and Herr Funk, Minister of Economics and President of the Reichsbank, who may be seen in the above photograph seated second from the right in the second row. Britain was represented by Sir George Ogilvie-Forbes, the Counsellor of the Embassy, but both Poland and France were unrepresented. The United States Chargé d'Affaires, Mr. Geist, had the unpleasant duty of listening to the Führer's sarcastic references to President Roosevelt's peace appeal.

HERR HITLER ANSWERS PRESIDENT ROOSEVELT: THE FÜHRER SPEAKING.



HERR HITLER ADDRESSES THE REICHSTAG IN THE KROLL OPERA HOUSE: THE FÜHRER'S GESTURES AND EXPRESSIONS.

The speech delivered by Herr Hitler before the Reichstag in the Kroll Opera House, Berlin, on April 28, was punctuated by applause and laughter as the Führer amused himself by making a number of debating points at the expense of President Roosevelt's proposals for obtaining a period of peace in Europe. On this page we show some of Herr Hitler's facial expressions and gestures during the course of an address in which he denounced two pacts, one a ten-year pact of non-aggression with Poland, and the other the Anglo-German Naval Pact, by which Germany accepted a limitation of the total tonnage of her Fleet to 35 per cent. of the aggregate tonnage of the naval forces

of the British Empire. The draft of the Führer's speeches is subject to extensive revision and the final copy is marked to enable him to raise his voice in emphasis at the correct moment. When speaking, Herr Hitler sometimes deviates from the copy and these alterations are noted on the official typescript by Dr. Dietrich, who sits near by, before it is handed to the Press. Occasionally when he has deviated from the copy in this way Herr Hitler touches Dr. Dietrich on the shoulder, to indicate that he does not wish the alteration to appear in the Press version. Field-Marshal Göring leads the applause and takes his cue from a copy with marked passages.

Photographs by S. and G., Keystone, A.P., Wide World, and Topical.

BOOKS OF THE DAY.

EVEN a reviewer

occasionally reads books for his private amusement, and may find points of contact between them and those which he studies in the course of duty. Having been exiled from official labours awhile by doctor's orders, I have lately had a little more leisure for such frivolities, and have sought solace in certain works of fiction. Sir Hugh Walpole's Polchester novels are particular favourites of mine, and, *inter alia*, I have been comparing scenes of clerical life at two different periods as portrayed respectively in his story "The Cathedral" and in Anthony Trollope's "Barchester Towers" and "The Warden."

Incidentally, the two masterful Archdeacons, Brandon and Grantly, have much in common, and Walpole directly refers to his predecessor's characters when he says of Archdeacon Brandon's daughter, Joan, that although "very unmodern and inexperienced by the standards of to-day . . . she was a very long way indeed from the Lily Dales and Eleanor Hardings of Mr. Trollope." Another Polcastrian who interested me was one of the local worthies present at the Diamond Jubilee Ball in the Assembly Rooms—"Sir Henry Byles with his large purple nose." I fancy he must have been a collateral of the Duke of Seven Dials, for we do not run to large purple noses in our branch of the family!

What definitely "clicked" with one of my review books, however, was that scene in "The Cathedral" where Archdeacon Brandon's hated rival, Canon Ronder, has an embarrassing interview in the Polchester Library with a hysterical lady librarian under notice of dismissal. I am not now concerned with her grievances, but only with the object of the Canon's quest. "He had had a sudden desire the night before to read an old story by Bage that he had not seen since he was a boy—the violent and melancholy *Hernsprong*. . . . He passed into the further dim secretcies of the Library and confronted the vanished masterpieces of Holcroft and Radcliffe, Lewis and Jane Porter, Clara Reeve and Mackenzie, old calf-bound ghosts who threw up little clouds of sighing dust as he touched them with his fingers. . . . Ah! there was *Barham Downs*. *Hernsprong* could not be far away."

No special name is here attached to the class of fiction that attracted Canon Ronder, but the books he found in the library all belong to what Edmund Gosse (writing on "The English Novel in the 'Encyclopædia Britannica'") calls "the school of the Skeleton-in-the-Cupboard." This school, however, receives a different appellation in a new work devoted to it, wherein all the above-mentioned books and their authors are fully discussed, namely "THE GOTHIC QUEST." A History of the Gothic Novel. By Montague Summers. With 16 Illustrations (The Fortune Press; 30s.). In this imposing volume, which is crammed with erudition and, though somewhat voluminous, leads us into a forgotten literary period full of hectic fascination, occurs the following reference to the old novel that revived in Canon Ronder happy memories of his boyhood. "As late as 1796 Robert Bage was able to write in the last of his six novels, *Hernsprong*: or, *Man as he is not*, that Miss Brown's mind 'was adorned with all the literature which this learned age has produced for the service of the ladies. To the novels of the present day were added the *Cassandras* and *Cleopatras*—the classics of a century or two preceding' (Chapter I.). There is a mild touch of satire, for even if Miss Brown were the daughter of a mercer in Exeter, she showed excessively genteel."

I confess that, on first glancing at the title of Mr. Summers' ample if not monumental book, I had not the faintest idea what was meant by "the Gothic Novel." Although he tells us that the term "Gothic" has been widely used of late, I can remember no other examples outside his own work. If it was he himself who decided to renew and apply the term, he certainly gives abundant reasons for his choice in a bewilderingly detailed account of the "Gothic" school and its exponents, chief among whom were Horace Walpole, Mrs. Radcliffe, author of "The Mysteries of Udolpho," "Monk" Lewis, and the Rev. Charles Robert Maturin, author of "Melmoth the Wanderer." Matthew Gregory Lewis, M.P., author of "The Monk" (hence his nickname), is the leading figure in the present volume, of which his portrait forms the frontispiece. Of Horace Walpole, we read: "When he published *The Castle of Otranto* in 1764 (the year of Mrs. Radcliffe's birth), he termed his work 'A Story.' Translated by William Marshal, Gent.

By CHARLES E. BYLES.

From the Original Italian of Onuphrio Muralto,' and in the second edition (of the next year) he calls it 'A Gothic Story'." Here, perhaps, is the *locus classicus* for the application of the word "Gothic" to literature. It reminded me that I long possessed a tattered copy of "The Castle of Otranto," but, alas! neglected it, having always preferred realism to fantasy in fiction. Diligent search for the old book drawing blank, I concluded that some more Gothically-minded person must have borrowed it.

Readers of *The Illustrated London News* old enough to remember Andrew Lang's former weekly page, "At the Sign of St. Paul's," will be interested to learn that he also was among the Goths in his taste for fiction. Mr. Summers quotes him as saying (in 1900): "Does anyone now read Mrs. Radcliffe, or am I the only wanderer in her windy corridors, listening timidly to groans and hollow voices, and shielding the flame of a lamp, which, I fear, will presently flicker out, and leave me in darkness?" Seven "Gothic" novels, we are reminded by Mr. Summers are mentioned by Jane Austen in "Northanger Abbey" (itself by way of being a parody of the type), and he himself has edited two of them.

Under that curious law of chance whereby something unfamiliar, encountered for the first time, is sure to crop up again in another connection soon afterwards, I have just found a reference to Gothic diction in "THE GYPSY GENTLEMAN," A Study of George Borrow. By Seton Dearden, author of "The Arabian Knight"—a study of

not feel so warmly as

I do, if they feel but half, your fortune is made. But I must find fault. You sometimes use what I call Classic words, instead of Gothic; more particularly in the translations from Oehlenschlaeger. This hurts your ballads in my Scottish eyes and ears. The 'Honour's bright ray' in 'Sir Middel' disturbs, like a stone in a dream, the deep familiar Gothic flow of that affecting composition."

Evidently the author of "Lavengro" and "The Romany Rye," "Wild Wales" and "The Bible in Spain," despite his power in prose, was no poet in the metrical sense. Explaining why his "Romantic Ballads" was stillborn, Mr. Dearden writes: "The reason of this is not far to be sought. A glance at one of the poems, a typical example of the rest, arouses the reader's astonishment, not at the silence of the *litterati*, but at the magnanimity - of the Norwich subscribers. Here is a scene from the 'Deceived Merman'—the story of a merman that married a normal girl, who bore him children, and then left him for dry land—where the amphibious husband pleads with his wife at the church door:



"Now Agnes, Agnes, list to me, Thy babes are longing so after thee,' 'I cannot come yet, here must I stay Until the priest shall have said his say.' And when the priest had said his say, She thought with her mother at home she'd stay."

No wonder that Mr. Dearden remarks, in a footnote: "To show what can be done

BELIEVED TO REPRESENT THE EMPEROR ANTONINUS PIUS (A.D. 86-161): THE BUST OF PURE GOLD, WEIGHING OVER 3½ LB., WHICH WAS DISCOVERED ON APRIL 20 AT AVRENCHE, SWITZERLAND.

This important find was made on April 20 at Avrenches, in Canton Vaud, Switzerland, on the site of the Roman town of Aventicum. Aventicum was destroyed by fire at the time of the barbarian invasions. The bust probably stood in a temple, remains of which have been unearthed near by. In Britain this emperor is mainly recalled by the wall of Antoninus, stretching from the Forth to the Clyde. The bust was found at a depth of about 5 ft., and weighs over 3½ lb. Professor Aris is in charge of the excavations.

with this poem, it is of interest to compare Borrow's version with that of Matthew Arnold." That reminds me how at Cambridge, some forty-five years ago, I first came to know and love "The Forsaken Merman," when it was read to me by a friend and fellow undergraduate, Alfred Chotzner, afterwards a Judge in India, in his rooms over the gateway of John's. I never knew until now that Arnold drew the story from a Danish original. I have three editions of his poems, but none of them contains any note to that effect, nor can I find mention of the point in Hugh Kingsmill's biographical study of "Matt," as he usually calls him, making free with the family nickname. "Matt," by the way, was a little secretive. He did not want any biography of himself to be written, and his Merman's Scandinavian antecedents seem to have been kept as dark as the identity of Marguerite. That he had something in common with Borrow may perhaps be gathered from his choice of the same subject, and also from such poems as "The Scholar Gypsy" and lines "To a Gipsy Child by the Sea-Shore."

Borrow's self-centred isolation from his age, combined with his habit of wrapping himself in mystery and at intervals disappearing into the blue, make a biographer's task exceptionally difficult, and to trace "the facts of his career" needed the nose of a detective. Mr. Dearden has ably surmounted such obstacles, followed up clues, and given us a book that is both readable and revealing. He deals frankly with a certain "physical anomaly" that afflicted Borrow, regarding it as a matter which it was his duty, as a biographer, to disclose and analyse. Here he finds the key to Borrow's mental instability. "Such a disclosure and analysis," he suggests, "provides a complete psychological picture in which, perhaps, for the first time Borrow's tortuous mental reactions seem to become clear." His book, he thinks, will arouse more sympathy with "a great, a lonely, but an understandable human figure." With its candour and freedom from Victorian "hush-hush" it seems likely to render obsolete, in some respects, all previous Borrowian biography.

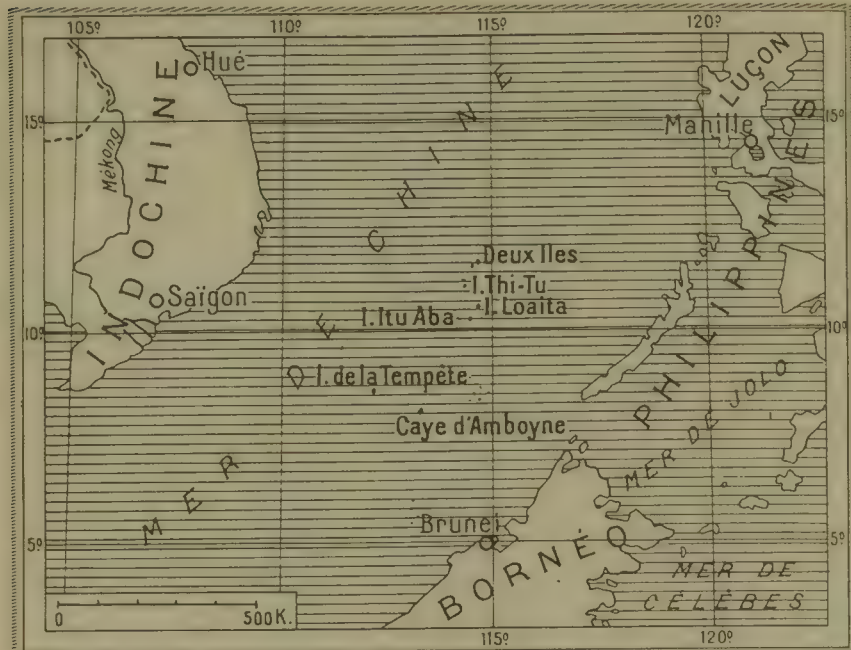
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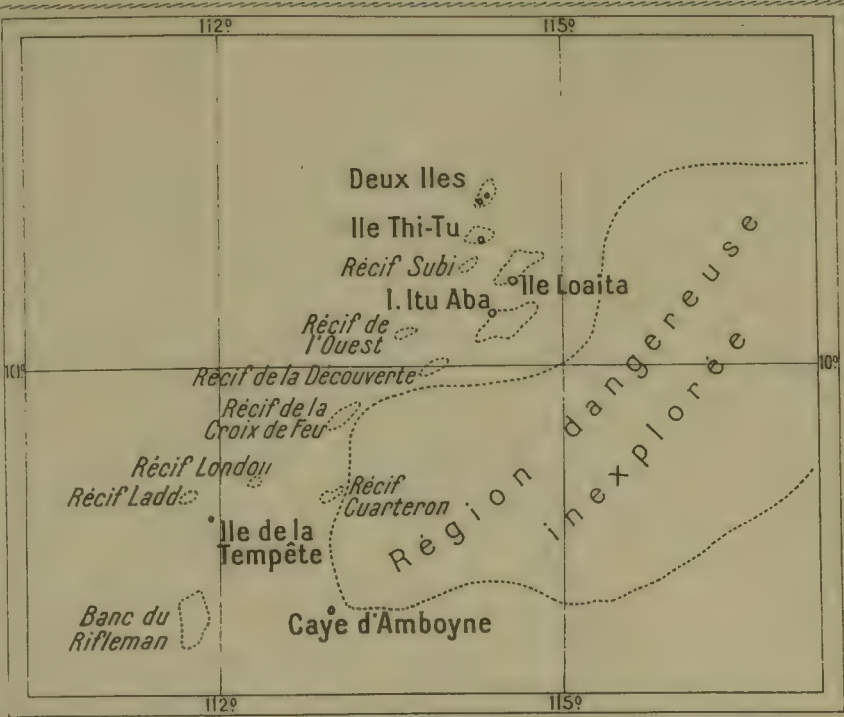
A SPLENDID EXAMPLE OF REPOUSSE WORK IN PURE GOLD: THE BUST, BELIEVED TO BE OF THE ROMAN EMPEROR ANTONINUS PIUS, FOUND ON APRIL 20 ON THE SITE OF THE ROMAN TOWN OF AVENTICUM, SWITZERLAND.

Sir Richard Burton. With 10 Illustrations (Arthur Barker; 12s. 6d.). In 1826 Borrow brought out an anthology entitled "Romantic Ballads," consisting of verse translations from old Danish legends, with some pieces by the contemporary Danish poet, Oehlenschlaeger. The book was published by subscription in Norwich, among the two hundred subscribers being Thomas Campbell, Benjamin Haydon, and a celebrity of a different sort—John Thurtell, the murderer, hanged at Hertford in 1824. Apart from the subscriptions, the book had no sale, though Borrow received some complimentary letters from literary friends. Thus Allan Cunningham, the Scottish poet, writes: "You cannot imagine how much these ballads have stirred me up, 'Like fire to heather set'; and though I think so well of myself as to believe that all the rest of mankind will

SPRATLEY ISLAND, A FRENCH POSSESSION ANNEXED BY JAPAN:
PHOTOGRAPHS WHICH CHALLENGE JAPAN'S "OWNERLESS" CLAIM.



A MAP SHOWING THE STRATEGIC POSITION OF SPRATLEY ISLAND (I. DE LA TEMPÊTE) BETWEEN FRENCH INDO-CHINA AND BRITISH NORTH BORNEO.



FORMERLY RECOGNISED AS A FRENCH SPHERE OF INFLUENCE: THE ARCHIPELAGO IN THE SOUTH CHINA SEAS WHICH INCLUDES SPRATLEY ISLAND.



ANNEXED BY THE JAPANESE AND PLACED UNDER THE JURISDICTION OF THE GOVERNOR-GENERAL OF FORMOSA: SPRATLEY ISLAND, ONLY 120 ACRES IN AREA, SEEN FROM THE SEA.



THE FRENCH TAKE POSSESSION OF SPRATLEY ISLAND: SEAMEN FROM THE "MALICIEUSE" LANDING ON THE ISLAND TO HOIST THE TRICOLOUR IN 1930.

On March 31 the Japanese Foreign Office announced that the French Ambassador in Tokyo had been informed that Japan had annexed Spratley Island (also known as Storm Island) in the South China Seas. Although it is the main islet in an archipelago, it has an area of only 120 acres and its importance is solely due to its strategic position, for it lies 410 miles from French Indo-China and some 500 miles from British North Borneo. It is also within 1150 miles of the great British naval base of Singapore. In its announcement the Japanese Foreign Office stated that the reefs forming the Spratley Island group had long been known as ownerless

MARÉ : J. EDC 1111
Compte "MALICIEUSE"

13 Avril 1930.

ILE SPRATLY 0° 39' Nord
111° 33' Est Greenwich.

Aujourd'hui treize Avril mil neuf cent trente, jour de la fête du dimanche des Rameaux, j'ai pris possession au nom de la FRANCE de l'île SPRATLY située par 0° 39' Nord et 111° 33' Est Greenwich et des îlets qui en dépendent.

En signe de quoi, j'ai fait hisser sur l'île SPRATLY le pavillon français et je l'ai fait saluer d'une salve de 21 coups de canon.

Donné en l'intérieur de l'île
Commandant,

P. de L.

Ont signé avec moi le présent procès verbal, les officiers du bâtiment et les principaux de l'équipage.

MARÉ DE LASSALLE
Lieutenant de Vaisseau
de 1ère classe
Officier en second,
P. de L.

LEBA
Lieutenant de Vaisseau
de 1ère classe

M. CHEVAL
Docteur de médecine
présent,

CLIA
1er maître mécanicien,
Clia

TAU
second maître canonnier,
Tau

CHATELAIN
second maître fourrier,
Chate

KRIZ
second maître mécanicien,
Kriz

YOSTE
second maître fusilier,
Yoste

DE GOLF
second maître de manoeuvre,
De Golf

VAS
second maître de manoeuvre,
VAS

THE AFFIDAVIT SIGNED BY THE COMMANDER OF THE "MALICIEUSE" STATING THAT SPRATLEY ISLAND WAS OCCUPIED ON APRIL 13, 1930.



SHELTERING A PRIMITIVE ENCAMPMENT FORMED BY FISHERMEN: THE ONLY TREES ON SPRATLEY ISLAND, A DESOLATE SPOT BUT RICH IN PHOSPHATE DEPOSITS.

and that since 1917 Japanese nationals had undertaken the economic development of the archipelago. "The Japanese Government," continued the announcement, "has accordingly decided to place the reefs under the jurisdiction of the Governor-General of Formosa." In 1843 Captain Spratley, of the British whaler "Cyrus," sighted the island and plotted its position on the chart, but it was not until 1930 that it was annexed by any country. In that year a landing party from the minesweeper "Malicieuse" was put ashore, the tricolour was hoisted, and the commander formally took possession of the island in the name of France.

CHOSEN FOR THEIR MAJESTIES' VOYAGE TO CANADA : THE FINE SUITES ABOARD THE "EMPRESS OF AUSTRALIA"; AND HER COMMANDER.



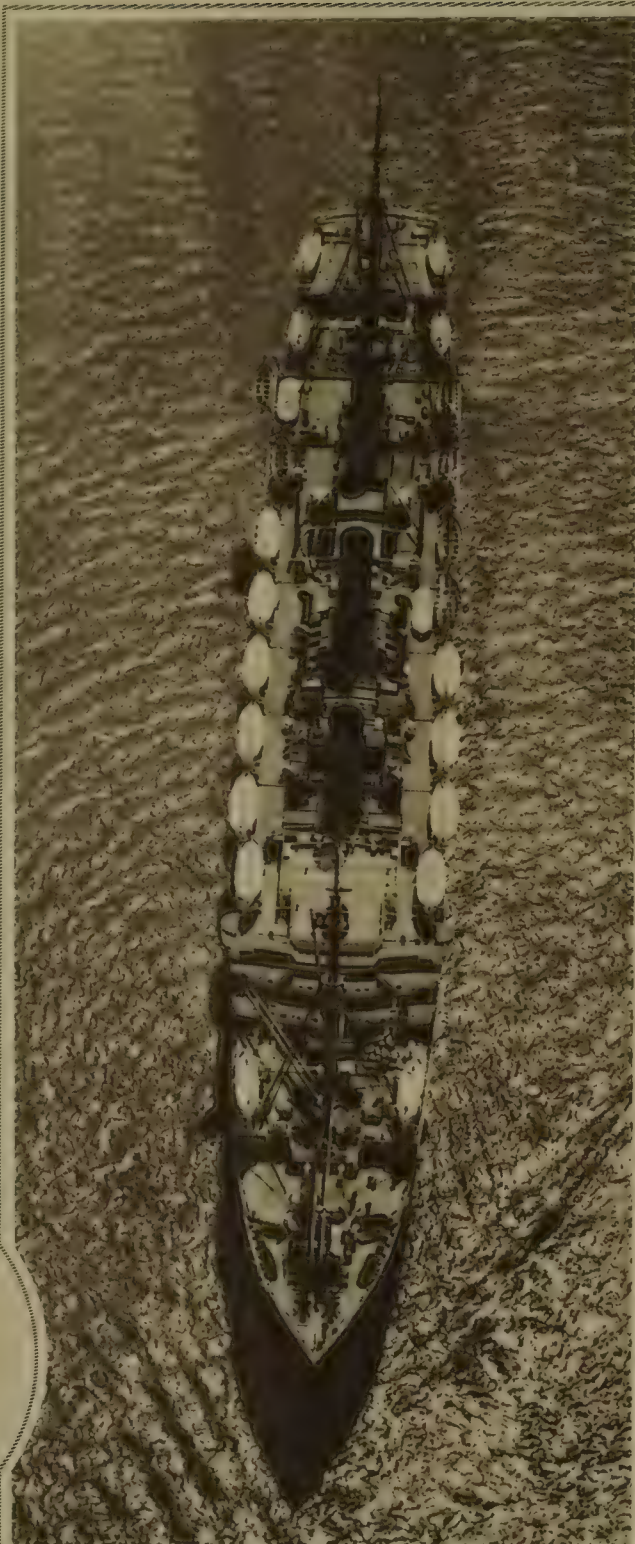
THE LINER WHICH IT WAS ARRANGED SHOULD TAKE THEIR MAJESTIES TO CANADA IN PLACE OF THE BATTLE-CRUISER "REPULSE," WHICH IS BEING RETAINED IN EUROPEAN WATERS: THE CANADIAN PACIFIC "EMPRESS OF AUSTRALIA."



A VERANDAH IN A SUITE OF THE TYPE THAT IS BEING USED BY THEIR MAJESTIES IN THE "EMPRESS OF AUSTRALIA."



COMMANDING THE "EMPRESS OF AUSTRALIA": CAPT. A. R. MEIKLE.



A 21,000-TON LINER, 615 FT. LONG: AN AIR VIEW OF THE "EMPRESS OF AUSTRALIA," WHICH BOASTS, AMONG OTHER EQUIPMENT, INDOOR AND OUTDOOR SWIMMING-POOLS.



IN A SUITE OF THE TYPE WHICH IS BEING USED BY THEIR MAJESTIES IN THE "EMPRESS OF AUSTRALIA": (LEFT) A SITTING-ROOM EQUIPPED WITH CHARACTERISTIC LAVISHNESS; AND A BEDROOM.



The "Empress of Australia," in which their Majesties arranged to sail to Canada, displaces 21,850 tons. She was built in Germany, having been laid down at Stettin in 1914, but engined in Glasgow. For the purposes of the royal voyage she carries the bulk of her ordinary crew of 500. The ship is fitted up in a luxurious style. The main lounge on "A" deck, in Empire style, has an unobstructed floor-space for dancing. The Louis XIV. smoking-room has oak-panelled walls, tapestries, and leather-covered chairs and sofas. The drawing-room, which is in Louis XVI. period, is finished in white with gold enrichments. The dining-room is on "C" Deck, extending the full width of the ship. This

magnificent room is in French Regency style, and fitted with small tables. The "Empress of Australia" has two swimming-pools—a large interior Pompeian swimming-pool and a deck "Lido." There are rooms that, by inter-communicating doors, can be thrown *en suite*; and there are suites of great beauty and comfort, of varying sizes, with some including a sun-room. The ship will be commanded on this occasion by Captain A. R. Meikle. Captain Meikle entered the service of the Canadian Pacific in 1912, after having first served his apprenticeship in the four-masted barque "Falls of Halladale." He joined the Navy in 1914. He has been staff captain of the "Empress of Britain," and commanded the "Duchess of York."

PORTRAITS AT THE ROYAL ACADEMY, 1939:
PICTURES OF PROMINENT PERSONS
BY WELL-KNOWN ARTISTS.



"H.R.H. THE DUCHESS OF KENT";
BY FLORA LION.



"AND YET AGAIN";
BY SIR WILLIAM ROTHENSTEIN.



"THE LORD MCGOWAN, K.B.E., HON. D.C.L., LL.D.";
BY HAROLD KNIGHT, R.A.



"THE LADY NUNBURNHOLME";
BY CATHLEEN MANN.



"THE LORD ILIFFE, C.B.E.";
BY HAROLD KNIGHT, R.A.



"A. W. PICKARD-CAMBRIDGE, ESQ., D.LITT., LL.D., F.B.A.,
VICE-CHANCELLOR OF THE UNIVERSITY OF SHEFFIELD,
1930-38"; BY GEORGE HARCOURT, R.A.



"MRS. VILLIERS BERGNE";
BY GEORGE HARCOURT, R.A.



"THE RT. HON. LORD MAUGHAM, LORD CHANCELLOR";
BY R. G. EVES, R.A.



"MAJOR-GENERAL GUY P. DAWNAY, C.B., C.M.G.,
D.S.O., M.V.O."; BY MAURICE CODNER.

As noted in our issue of April 29, we are here continuing the series of Royal Academy pictures which began in that number. Mr. Harcourt and Mr. Knight, who themselves appear in "The Selection and Hanging Committees, 1938"

(reproduced last week), are represented by two pictures apiece: the former by "Mrs. Villiers Bergne" and "A. W. Pickard-Cambridge, Esq.," the latter by "Lord Iliffe" and "Lord McGowan." Sir William Rothenstein appears in his "And Yet Again."

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Do not cut along this edge, but unfold the Panorama overleaf.

THE R.A., 1939: NOTABLE EXHIBITS; PICTURES BY FATHER AND SON.

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"HOMAGE TO DEMETER, PROVENCE"; BY W. RUSSELL FLINT, R.A.



"STARS OF THE FILM: 'A YOUNG MAN'S FANCY'"; BY FRANCIS M. RUSSELL FLINT, SON OF MR. RUSSELL FLINT, R.A.



"THE OLD GARDENER, CHIDDINGFOLD"; BY GEORGE BELCHER, A.R.A.



"WEST BILLY, THE NAVAJO"; BY NORA L. M. CUNDELL.



"WANDA ROTHAN"; BY ARNOLD MASON.

IT must be an extremely rare event for a father and son both to have pictures hung in a Royal Academy Exhibition. This has happened this year in the case of Mr. W. Russell Flint, R.A., and his son, Mr. Francis M. Russell Flint, whose work is illustrated side by side at the top of this page. Those familiar with the style of Mr. Russell Flint, Senior, and its well-known mannerisms, will find an interesting contrast in the work of his son, which is completely different both in the type of subject and the handling.



"CHARLOTTE MARY HALLIDAY"; BY E. I. HALLIDAY.



"THE BOATMAN"; BY ARTHUR HAYWARD.

THE ROYAL ACADEMY, 1939: WORKS OF TOPICAL INTEREST; AND THE ENGLISH SCENE.



"HARVEST"; BY DAME LAURA KNIGHT, R.A.



"NORTH BAR STREET, BEVERLEY"; BY MARY D. ELWELL.



"REFUGEES"; BY AVERIL BURLEIGH.



"'WHY WAR?'"; BY CHARLES SPENCELAYH.

THE Royal Academy Exhibition this year contains rather fewer than the usual number of paintings of specifically topical interest; but outstanding among them are the two reproduced here—"Why War?" and "Refugees." The newspaper in the former painting, with its headline, 'Premier Flying to Hitler,' recalls last autumn's crisis.



"LUNCH ON THE TERRACE"; BY W. G. DE GLEHN, R.A.



"BARKER, THE PYTCHLEY HUNTSMAN"; BY ALFRED J. MUNNINGS, R.A.



A BRITISH WARSHIP MUCH IN THE PUBLIC EYE: THE 32,000-TON BATTLE-CRUISER "REPULSE," WHICH WAS TO HAVE TRANSPORTED THEIR MAJESTIES TO CANADA—SHOWN SECTIONALLY, WITH (RIGHT, ABOVE) THE ROYAL APARTMENTS AS THEY WERE ARRANGED ABAFT HER MAINMAST.

The 32,000-ton battle-cruiser "Repulse" was originally designated to carry their Majesties to Canada, but on April 27 the Prime Minister announced in the House of Commons that she would not leave European waters; and that their Majesties would travel in the liner "Empress of Australia." The King himself originally suggested this change some months ago. The "Repulse," at the moment, is the Navy's only battle-cruiser in commission, both the "Renown" and the "Hood" being in course of refitting (though the "Hood's" refit is only of a routine order). In the inset on the right-hand side of this folder are seen the royal apartments, which were constructed by means of an

adaptation of the Admiral's quarters on the fo'c'sle and shelter decks, abaft the mainmast of the "Repulse." Such alterations as have been made have resulted in practically no diminution of the battle-cruiser's fighting power. As our drawing shows, the after secondary armament and anti-aircraft guns can still function unhindered. Much of the furniture and fittings in the royal apartments were the same as those normally used in the Admiral's quarters; but some were also transferred from the royal yacht, and others specially made in the joiner's shop at Portsmouth Dockyard. The colour-scheme of the royal suite (which many people have seen in replica at the Ideal Home

Exhibition at Earl's Court) was beige and blue, shading from turquoise to navy, with patches of gold. The "Repulse," it is interesting to recall, was the vessel that carried the Duke of Windsor, as Prince of Wales, upon his tour to South America and South Africa in 1925. She and her sister-ship "Renown" were originally laid down in 1914 as battleships of the "Royal Sovereign" Class. After the Falkland Islands battle it was decided that these two ships should be redesigned as battle-cruisers. They were accordingly cut in half and lengthened by about 170 ft. and completed in the remarkably short time of twenty months as lightly armoured, shallow draught, very

fast battle-cruisers. After Jutland their deck and magazine protection was much increased; and again, in refits after the war, they were given more armour and modified anti-torpedo bulges. Both ships have undergone further extensive modernisation of recent years. Their anti-aircraft armament has been increased, and hangars with stowage for four aircraft, catapults, and cranes provided. The main armament of the "Repulse" is six 15-in. guns, each firing a 17-cwt. projectile to a distance of twenty miles. In the background of the above drawing is seen the "Southampton," one of the cruisers which it was arranged should escort their Majesties across the Atlantic.



THE WORLD OF SCIENCE.



JELLY-FISH.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

BEFORE we have quite lost the glow of the glorious weather of our Easter holidays the Whitsun holiday will be here; and it is much to be hoped that the "Clerk of the Weather" will decide to repeat his triumph! And those who have the good fortune to find delight in hunting for the treasures found in rock-pools or swarming at the surface further out at sea, will probably be making preparations for the work that is before them. Shrimps and crabs of many kinds, and starfishes, sea-urchins, and "sea-firs," as well as jelly-fish, are sure to receive no small share of their attention. But those who have never paid much attention to these creatures will, if they now venture to examine them a little more closely, find them of great interest, not only in their surprising diversity in size and shape, but also in their quite unexpected relationships one to another.

This is especially true of that great group known to the zoologist as the hydrozoa. Now, when we speak, say, of birds, as a group, we find a common resemblance between them, inasmuch as all agree in having the body clothed in feathers and the fore-limbs modified to form wings. When, however, we turn to the hydrozoa we find a very different state of affairs, for whoever would suppose that sea-anemones and jelly-fish, and corals, and some of the apparent "sea-weeds" strewn along the beach, were all related one to another? Since the jelly-fish are the strangest of all these, I propose to leave the anemones and corals for another essay. For there are, so to speak, jelly-fish and jelly-fish. That is to say, they are by no means all members of one "family," and what we may call the "roots" of this dissimilarity have still to be traced.

We are told that animal bodies are shaped by their environment. A very little reflection will show that this statement is not merely not true, but is lacking in intelligent analysis. The study of this particular group, however, presents many difficulties to those who would interpret its singularly divergent forms. An analysis of all the known types of jelly-fish would be impossible in a single essay, but a good grip of its diversity can be gained by a brief sketch of one or two of the more remarkable among them. Let me begin with the "sea-gooseberries," the most

aberrant of them all. These belong to what are known as the "ctenophora," or "comb-jellies" (their general appearance is shown in Fig. 1), wherein the body is more or less pear-shaped and transparent as glass. It is driven through the water by the move-



1. SHOWING THE LONGITUDINAL ROWS OF "SWIMMING-PLATES" SURROUNDING THE BODY OF THE "SEA-GOOSEBERRY": *HORMOPHORA PLUMOSA*, IN WHICH THE TENTACLES USED FOR CAPTURING FOOD CAN BE DRAWN UP INTO POUCHES IN THE INTERIOR. (HIGHLY MAGNIFIED.)

Photograph by Harold Bastin.

ments of eight longitudinal rows of paddle-shaped swimming-plates, glistening in the light with all the hues of the rainbow. They also possess a pair of very long, thread-like tentacles, armed with an adhesive secretion serving to capture the minute organisms on which they feed. These tentacles can be drawn up into the body. But when "fishing" the prey is passed to the mouth, which opens forwards. The mode of reproduction is by eggs, which pass all their developmental stages into the adult in the sea. They are sometimes found on our coasts, near the surface, in vast shoals. A near relation, "Venus'-girdle" (*Cestus*), has a totally different shape, like a great band of ribbon several feet long.

Medusæ of a very different type and of complicated structure are to be found in the group of free-swimming "colonial hydrozoa"—the *siphonophora*. No more than a condensed summary of three species can be given here—*Physalia*, the "Portuguese man-o'-war" (*Physalia*) and the curious "by-the-wind sailor" (*Velella*). The first two, as the term "colonial" indicates, have the body divisible into a number of very different semi-individuals, seen well in *Physophora* (Fig. 2). Herein a long stalk bears a number of "swimming-bells," or anchored medusæ. Below is a cluster of tubular mouths, or gastrozooids, and below these come long, slender, but powerful, tentacles, which capture the prey. At the base of the colony, surrounded by the tubular mouths, lie the reproductive organs.

2. A SPECIES OF THE *SIPHONOPHORA*, IN WHICH THE BODY IS DIVISIBLE INTO A NUMBER OF VERY DIFFERENT "SEMI-INDIVIDUALS": *PHYSOPHORA*, WHEREIN A LONG STALK BEARS A NUMBER OF SWIMMING-BELLS WITH A CLUSTER OF TUBULAR MOUTHS AND LONG, SLENDER TENTACLES BELOW.

Reproduced from "The Royal Natural History"; by Courtesy of the Publishers, Messrs. Frederick Warne and Co.



4. THE "BY-THE-WIND SAILOR": *VELELLA SPIRANS*, WHICH HAS A FLAT, OVAL BODY SURMOUNTED BY A VERTICAL PLATE ACTING AS AN AIR-CHAMBER.

In the "Portuguese man-o'-war" (Fig. 3) the "swimming-bells" of *Physophora* are replaced by a large air-bag, or float, of a delicate blue colour, which rests on the surface of the water, so that the body is driven by the wind. Long tentacles, sometimes 50 feet long, hang down from this float, and they are notorious for their great stinging powers. Victims as large as a mackerel can be overcome and drawn up to the feeding-mouths by these stinging tentacles.

The *velella*, or "by-the-wind sailor" (Fig. 4), before it comes to be carefully examined, seems to consist simply of an oblong, glassy raft, bearing an obliquely placed vertical plate which, since it is carried above the water, serves as a sail, though the creature can in no way direct its course, and hence is sometimes drifted ashore in myriads. Attached to the under-surface of this raft is a large central "feeding-polyp," and circles of smaller ones are found, as well as a marginal fringe of tentacles and generative-buds. These give rise to a "planula" larva which sinks to the sea-floor, and subsequently gives rise to a very remarkable second stage—the conaria larva—which, as is so common with creatures living at great depths, is red in colour. Later, it rises to the surface and becomes transformed into the "ratarula" larva, which displays no more than the rudiment of the sail of the adult *velella*. It is further to be remarked that with this surface-swimming life the red coloration of the deep-sea phase gives place to blue.

Finally, mention must be made of what are called the "true jelly-fish," or *scyphozoa*, of which the common jelly-fish of our coasts (*Aurelia*) may serve as a good example. *Aurelia* is interesting, because it furnishes a link with other groups of jelly-fish. And this for the reason that, as in *velella* just referred to, the egg gives rise to a larva which sinks to the sea-floor. But here it develops in a fashion of its own, assuming, first of all, a form recalling that of a hydra, but with a shorter and thicker



3. A SPECIES WHEREIN THE BODY IS KEPT AFLOAT BY MEANS OF A GREAT "AIR-BAG": THE "PORTUGUESE MAN-O'-WAR" (*PHYSALIA*), WHOSE LONG, STINGING TENTACLES CAN INFLICT GREAT PAIN, WHICH LASTS FOR A CONSIDERABLE TIME.

body and long, thread-like tentacles surrounding the mouth. As the body increases in size it becomes marked by closely-set circular constrictions, giving the appearance of a little pile of saucers, wherein the uppermost presently develops tentacles along the rim, and then breaks off from the stem and floats away as a tiny jelly-fish. One after another, in this fashion, the pile breaks up. The adult may attain to a diameter across the disc of ten inches. The largest of our native species of this group is the Giant jelly-fish (*Rhizostomata*).

"THE WAY OF AN EAGLE"—AT SPEED, "BRAKING," AND ALIGHTING.



"CORONATION," CAPTAIN KNIGHT'S EAGLE, SIGHTS HER PREY: SHE SPREADS HER WINGS AND GLIDES.



NEARING THE "LURE" SHE EXTENDS HER FEET WHILST HER WINGS ARE STILL TURNING, THEN—



REACHING OUT WITH HER CLAWS FOR THE MEAT, SHE CHECKS SPEED WITH HER WINGS.



NOW SHE IS ON THE POINT OF SEIZING THE "LURE"; STILL BRAKING WITH HER WINGS—



HER TALONS CLOSE ON THE MEAT: THE WINGS CONTINUE TO EXTEND, UNTIL—



SHE RESEMBLES A HUGE MOTH, WITH HER WINGS OUTSTRETCHED AGAINST HER FORWARD IMPETUS.



TO CHECK STILL FURTHER THIS IMPETUS, SHE BEGINS TO "BACKWATER"—



THE RIPPLING MOVEMENT OF HER WINGS CONTINUES, THEN, ALMOST SIMULTANEOUSLY—



"CORONATION" SWINGS SIDeways, STILL GRASPING HER PREY, MAINLY WITH HER RIGHT CLAW.



SWINGING STILL FURTHER ROUND, HER WINGS BEGIN TO SPREAD UPWARDS—



UNTIL HER FLIGHT, FOR THE FIRST TIME, IS FINALLY CHECKED.



MOMENTARILY STILL, "CORONATION" MAKES AN IMPRESSIVE FIGURE WITH HER WINGS SPREAD WIDE.

This series of pictures is made possible by the use of a special cinematograph camera, which shows phases of high-speed movements almost impossible for human eyes to observe. Here we can see the whole process of an eagle swooping on its prey—an action which is incredibly swift, and to the onlooker appears only a swish of wings. The eagle is "Coronation," Captain C. W. R. Knight's trained crowned hawk-eagle, from South Africa (*Stephanoctus Coronatus*). She is flying to a "lure" (some meat tied to the end of a piece of string). Especially interesting is the way in which the wing-tip feathers curve and become distinct, their action being comparable to that of the

Handley-Page slotted wing for aeroplanes, both preventing "stalling." The alula wing, corresponding to the thumb of the wing, serves for the same purpose. (The alula wing is seen clearly in the third and fourth photographs.) All birds in the British Isles appear to possess the alula wing; but the presence of "wing-tip slots" seems primarily to depend on the proportionate length of the bird's wings. Thus, long, narrow wings, like a gull's, have none. "Coronation" is so-called for two reasons: she is a crowned eagle, and was hatched in the year of the Coronation of King George VI. and Queen Elizabeth. (Fox Photos.)

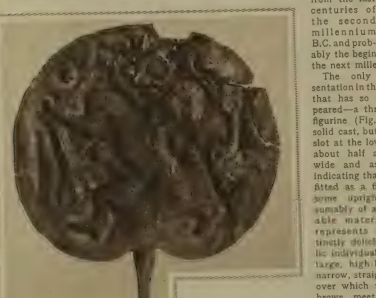
PREHISTORIC BRONZES OF A HITHERTO UNKNOWN TYPE, BEARING

PHOTOGRAPHS AND DESCRIPTIVE MATTER BY ARTHUR UPHAM POPE

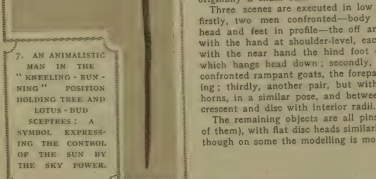


1. ONE OF THE BRONZES OF A HITHERTO UNKNOWN TYPE, RECENTLY DISCOVERED IN WESTERN IRAN: A FIGURE IN A "MOTHER-GODDESS" POSE (WITH HANDS ON BREASTS), POSSIBLY ANDROGYNOUS (END OF SECOND MILLENNIUM B.C.).

BRONZES of a hitherto unknown type have just appeared from a district in the western mountains of Iran, between the Luristan bronzes and the Elamite bronzes, where equally important prehistoric material has been excavated. The group or more pieces that have so far come out are distinct in style and in technique from the mass of the Luristan finds, but a few points of contact with other cultures show that this new group likewise belongs to the same general period.



2. AN ANDROGYNOUS FIGURE IN A "MOTHER-GODDESS" POSE, WITH HANDS ON BREASTS, POSSIBLY ANDROGYNOUS (END OF SECOND MILLENNIUM B.C.).



3. A PIN WITH A MOTIF OF A MAN HOLDING "MOON-GOATS"—A PREHISTORIC IRANIAN SYMBOL OF THE POWER THAT CONTROLS THE ASTRAL BODIES AND THE SEASONS. (PIN ONLY PARTLY SHOWN.)

Mr. Arthur Upham Pope is well known to our readers for his work on the art of ancient Iran and particularly for his discovery of the important field of Western Iranian archaeology. The bulk of the discoveries in this case is contained by the ornamental pins illustrated herewith. The symbolism of the designs upon these pins is related to much already well known to students of prehistoric Iran. As Mr. Upham Pope interprets it, it centres round the lunar and solar powers, the whole system of religious-magic emblems being directed primarily towards fertility.

This newly-found culture has points of contact with others geographically adjacent to it; and Mr. Upham Pope makes a tentative suggestion that the common source of all these cultures may have been the "Aryans," beings about whom the modern world would like to know more. For the benefit of those of our readers interested in the Iranian archaeology, it may be mentioned that Mr. Upham Pope's finds of Luristan bronzes were illustrated and described in our issue of Sept. 6 and Sept. 13, 1938. All the illustrations on these pages are about natural size.

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GOATS USED AS LUNAR SYMBOLS IN PREHISTORIC IRAN.—OTHER JEWELLERY RELATING TO THE CRESCENT: TWO WINGED ANIMALS HOLDING A MOON, UPON ONE OF THE PINS DECORATED IN REPOUSSÉ WORK FOUND AMONG THE BRONZES RECENTLY DISCOVERED IN WESTERN IRAN.

and elegant, straining on two or three of the best of a striking style. Such pins were used in Luristan—at least sometimes—to affix the confronted animal talismans to its bottle-shaped base, but here there is no sign of either of these other elements, so their use must remain a problem.

Goats dominate four of these designs: firstly, confronted animal winged goats holding suspended between them a mask—apparently one of the outstanding pieces (Fig. 2); secondly, a man grasping by the horns a pair of adorned rampant goat heads (Fig. 3); thirdly, the same, but with the goats affixed, a whirling

rosette in place of the crescent, and in addition a standard animal—apparently lion—mask, and in the outer interstices are six-petalled rosettes with a dot between (Fig. 4). This central lion-mask boss is rendered more clearly and in higher relief on another place, where the rest of the surface is divided into quarters, with a crescent, a pair of confronted rampant goats, the forepaws touching; thirdly, another pair, but with different horns, in a similar pose, and a crescent and disc with interior radii.

The remaining objects are all pins (a dozen of them), with flat disc heads similarly though on some the modelling is more spirited

in some cases the circumference is unmarked, including the fine winged goat pieces; but on others there is a moulding, or even series of mouldings, plain and beaded. The one striking variation in form is the piece where the goat-human couple flanks a tree: the disc is repeated twice on a broad escutcheon of metal, suggesting that the *repoussé* was executed by heating over a relief mould.

The iconography is completely consistent with the tradition that has been maturing for more than two millennia in Iran and its cultural radiations. In this religio-magic vocabulary members of the Capridae family, the horns relating to the crescent, represent the Moon, and this is made explicit in three designs by means of the associated crescent and the disc with interior rays, straight or swirling.

(Continued opposite)

the full moon. Water-birds, possibly referring to clouds, are already incorporated into designs involving the moon on Susa I. pottery. The male human dominating goats represents the power that controls the astral bodies and hence the seasons. His consort has her Iranian counterpart in the animistic goddess of moon associations called by the Avestic period, Drvaspa. The mask of this divinity is framed flanks a tree: the disc is repeated twice on a broad escutcheon of metal, suggesting that the *repoussé* was executed by heating over a relief mould.

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MAGIC "MOON-GOATS" AND SUN-MASKS, FOUND IN IRAN.

AND PHYLIS ACKERMAN. ALL ILLUSTRATIONS ABOUT NATURAL SIZE.



4. WESTERN IRAN: THE AREA BETWEEN LURISTAN AND NEHAVAND BEING THE PLACE OF ORIGIN OF THE BRONZES ILLUSTRATED ON THESE PAGES.

the full moon. Water-birds, possibly referring to clouds, are already incorporated into designs involving the moon on Susa I. pottery. The male human dominating goats represents the power that controls the astral bodies and hence the seasons. His consort has her Iranian counterpart in the animistic goddess of moon associations called by the Avestic period, Drvaspa. The mask of this divinity is framed flanks a tree: the disc is repeated twice on a broad escutcheon of metal, suggesting that the *repoussé* was executed by heating over a relief mould.

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"A GRANDSON OF GOD."

"THE LITERARY WORKS OF LEONARDO DA VINCI": By J. P. RICHTER and IRMA A. RICHTER.*

An Appreciation by SIR JOHN SQUIRE.

IT is not many months since I reviewed in this place Mr. Edward MacCurdy's beautiful edition of Leonardo's Notebooks. In that volume he referred to Dr. Jean Paul Richter (not to be confused with the earlier writer of whom Carlyle was so fond) as one of the pioneers of Leonardian study. A new edition of Richter's massive work has now been published by The Oxford University Press. It first appeared in two volumes in 1883. Dr. Richter worked on it until his recent death, and this second edition appears under the joint names of himself and his daughter. The number of pages of text has increased from 866 to 950;

This new edition, as I say, is an edition for scholars. How far it is coterminous with Mr. MacCurdy's selections would take a longer collation than I can afford to decide. The independence of the translations makes, I should say, little difference. In Richter, one of the jests collected by Leonardo, who was as omnivorous as he tried to be omniscient, appears: "A man was desired to rise from his bed, because the sun was already risen. To which he replied: 'If I had as far to go and as much to do as he has, I should have risen by now; but having but a little way to go, I shall not rise yet.'" In MacCurdy this runs: "It was said to someone that he should rise from his bed because the sun had already risen; to which he made answer: 'If I had to make as long a journey and to do as much as he, I too should have already risen; but as I have such a short way to go I do not wish to get up yet awhile'"—which, perhaps, is not quite so easily colloquial. But MacCurdy, whose volumes are extraordinarily cheap at three guineas, will certainly serve the ordinary reader adequately.

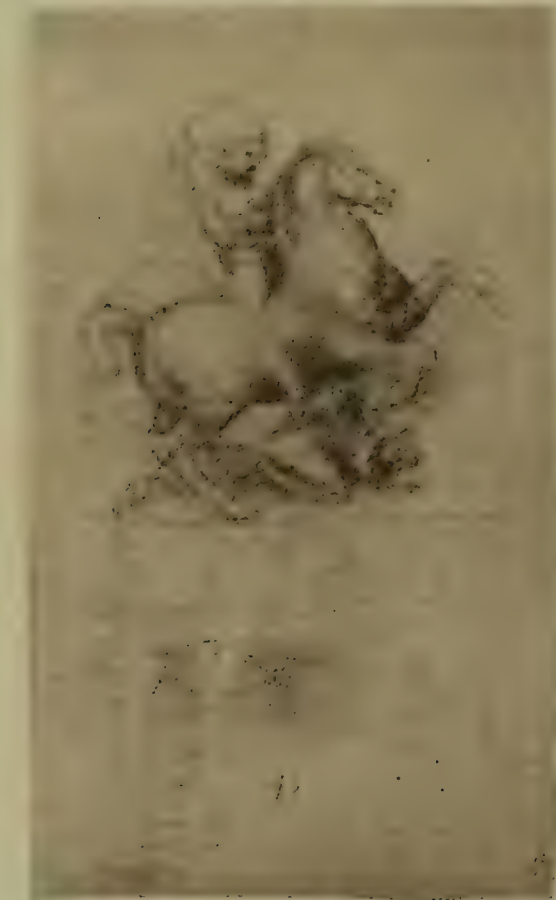
Neither editor deems anything in Leonardo's hand beneath his notice. At first sight it may seem rather unnecessary to include in a section of fragments such double-column entries as these:

1410	Caravaggio	Caravaggio
1483	Avicenna de liquidi	Avicenna on liquids
1484	Rugiero Bacone fatto in isstampa	Roger Bacon, done in print

But they illustrate the range of his curiosity and stimulate thought. None of Bacon's works, in Leonardo's day, had ever been printed; was he searching for the non-existent, sighing for it, or projecting it?

With the great Friar he had affinities, and with that later Bacon who, as a youth, informed his uncle that he intended to take all knowledge as his province. No man ever compassed so wide a range of speculation and achievement as Leonardo; no man in our day could even dream of covering such ground, even granted that incredible conjunction of talents which made him unique amongst mankind. Had nothing remained of him but his few paintings and his many and unsurpassed drawings, he would rank amongst the greatest. Had he never, in the narrowly artistic sense, used pencil at all, he would still so rank. Pen and pencil served him as anatomist, as engineer, as architect, as inventor; he groped towards the military tank, the submarine and the aeroplane and drew as he conceived. After a time one ceases to wonder at his variety; here we come across geological conjectures, here a casual statement that the sun does not move, here a fierce ejaculation against war,

should never have thought it; how delightful!" one would exclaim did one learn that Darwin relaxed with a tin whistle. With Leonardo the faculty of surprise is soon exhausted; we have lost the capacity for turning a hair when, after contemplating so much else, we are informed: "That Leonardo excelled also in music is shown by literary evidence from various contemporary sources. Tomazzo calls him 'A player of such excellence on the lyra that he surpassed all musicians of his time.'" "And so," he observed, "may it please our great author that I may demonstrate the nature of man and his customs, in the way I describe his figure." He pored over the heavens and made waxen casts of the brain's convolutions;

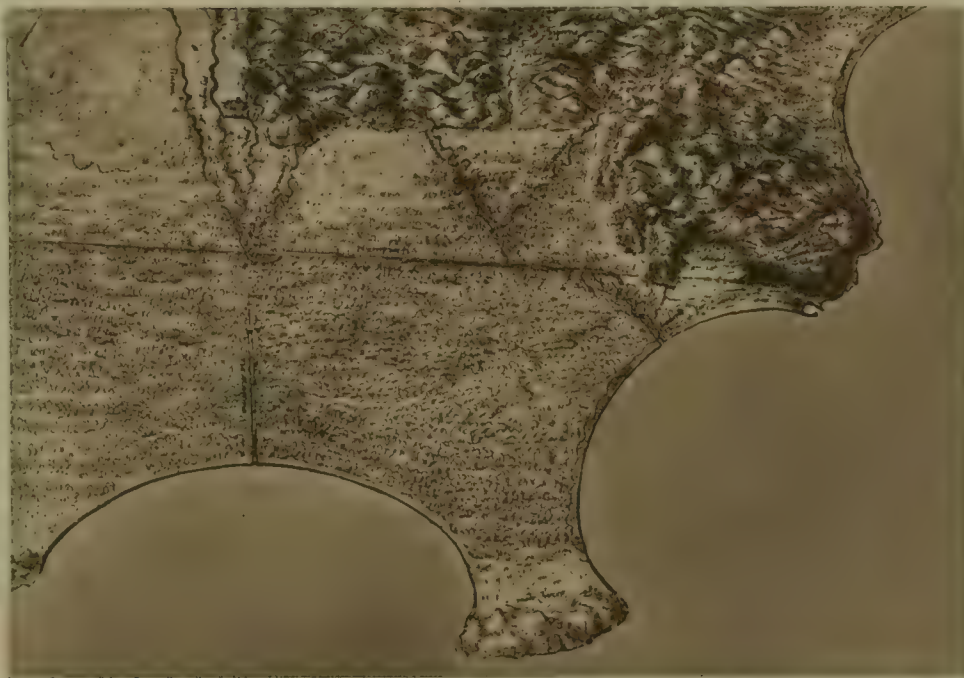


ONE OF LEONARDO'S STUDIES FOR HIS PROJECT OF A GREAT EQUESTRIAN MONUMENT TO FRANCESCO SFORZA AT MILAN: A DRAWING SHOWING A PRANCING ANIMAL ON A CLASSICAL PEDESTAL; PRESERVED AT WINDSOR CASTLE.

Leonardo's project for a great equestrian monument to Francesco Sforza, the condottiere, was put forward in 1482 or 1483. The project never seems to have got farther than the erection of a model of the statue.

the principal addition being the "Paragone," which is the first part of Leonardo's Treatise on Painting, originally excluded because no manuscript in his handwriting exists. There are 135 illustrations in colotype and 450 in the text.

There is no reason why these two editions should get in each other's way. Dr. Richter's—the price of which alone is restrictive from the ordinary reader's point of view—is primarily a work for scholars. It is as complete as he could make it; it swarms with notes, and he prints the Italian and English texts in parallel columns. He spent his life on the work and even trained himself to read Leonardo's script, which was written backwards, and cryptically, without the use of a mirror. Whether even his labours will prove to have been final is doubtful. Leonardo's manuscripts have gone through the most extraordinary vicissitudes. It is certain that he left far more than we know we possess; it is astonishing that so many have been preserved. They have been broken up, cut up, bequeathed, sold, coveted, neglected; they have wandered from country to country; one section was pillaged by Napoleon, and of these some were stolen, passed into the possession of a British peer, and were by him restored to France; a volume on hydraulics has even strayed as far as Norfolk. There is certainly enough extant to keep us busy.



LEONARDO AS CARTOGRAPHER: A BEAUTIFULLY DRAWN MAP, IN TWO COLOURS, OF A PART OF THE COAST BETWEEN ROME AND NAPLES, SHOWING THE VIA APPIA RUNNING LATERALLY ACROSS THE PONTINE MARSHES, AND MONTE CIRCEO IN THE LOWER PORTION.

This map is one of several beautifully drawn examples of Leonardo's cartography preserved in the Royal Collection at Windsor Castle. It is sometimes forgotten that this incredibly versatile man numbered surveying among his accomplishments. In 1502, for instance, he was "architect and engineer-in-chief" to no less a person than Caesar Borgia. He travelled through the Romagna to inspect fortresses; and left records of his official work in the form of notes, maps and plans of works.

Reproductions from "The Literary Works of Leonardo da Vinci": by Courtesy of the Publishers, The Oxford University Press. Owners' Copyrights Reserved.

here a recipe for an effective bomb (containing brandy!), here a finely-shaded analysis of a sunset: he could have read an encyclopædia straight through and added suggestive comments to every entry, and there was no field in which he could not act as well as think, or in which he had not the capacity for equalling or excelling all other men. When we are reading a life of an ordinary artist or scientific man, we are always surprised at accomplishments "on the side." "I



FURTHER STUDIES FOR THE SFORZA MONUMENT, SHOWING A HORSE IN A PACING ATTITUDE; PRESERVED AT WINDSOR CASTLE.

he, more than any other, deserved that title of "Stupor Mundi." Yet, solitary and splendid though he is on his eminence of universal genius, he might, had he suppressed some sides of himself, have left more fruits behind him. His scientific greatness has only been realised after his inventions have been developed independently of him; had he concentrated on mechanics alone it is almost conceivable that he might have invented the internal-combustion engine and ante-dated the need for A.R.P. by several centuries. Had he kept the speculative side of himself under, "The Last Supper" might have had hundreds of peers, and the sculptures of Cellini might have been put in the shade. Nobody, I imagine, would wish it so; his personality, developed in every aspect, is a treasure beyond any practical work, and a perpetual reminder to indolence and discouragement of what a man may do in so few years and the matchless felicity of an unbridled intellectual life. Were all his pictures to perish, as his masterpiece has partly perished, his stature, on the strength of these writings alone, would remain undiminished. And, in a stormy age and amid many adversities, he remained serene. "To go to make arrangements for my garden" is a memorandum he makes in a welter of entries about lathes and petroleum.

He kept out of politics; he had "no woman in his life"; he was uncontroversial concerning religion, though he died in the faith. Like Shakespeare, we know him chiefly from his writings; like Shakespeare, he seems

to have been remarkably indifferent to the fate of his writings. "Habent sua fata libelli"; they have come down in great bulk. But his lack of solicitude and his very magnitude led to a general ignorance, which lasted for centuries, of his unique powers. Not until the last century (though odd persons, like our own Charles I., were eager and proud to possess anything in his handwriting) was it realised that he was more than a great painter with hobbies.

* "The Literary Works of Leonardo da Vinci." Compiled and Edited from the Original Manuscripts by Jean Paul Richter. Second Edition Enlarged and Revised by J. P. Richter and Irma A. Richter. Two Volumes. Illustrated. (Oxford University Press; £12 12s.)



A DRAWING OF A LANDSCAPE WITH A STORM BURSTING OVER MOUNTAINS: A FINE EXAMPLE OF LEONARDO'S INSIGHT INTO LANDSCAPE, REPRODUCED IN DR. RICHTER'S SECTION OF HIS NOTES ON BOTANY AND LANDSCAPE PAINTING.



A STUDY OF A WOMAN'S HANDS, DRAWN WITH SILVER-POINT ON A YELLOWISH-TINTED PAPER, HEIGHTENED WITH WHITE.

Two of the drawings illustrated on this page are studies for Leonardo's famous "Virgin of the Rocks" in the Louvre. This picture is so Florentine in type and treatment that it must have been painted, at the very latest, very soon after Leonardo's arrival in Milan in 1483, to work for Lodovico Sforza. Berenson gives 1483 as the date. The painter would then have been thirty-eight. These studies for the

"A GRANDSON OF GOD": LEONARDO DA VINCI—EXQUISITE DRAUGHTSMAN.



A WOMAN'S HEAD, A PREPARATORY DRAWING IN SILVER-POINT ON BROWN-TONED PAPER FOR THE ANGEL IN THE "VIRGIN OF THE ROCKS" IN THE LOUVRE.



A PREPARATORY STUDY OF DRAPERY FOR THE ANGEL IN THE "VIRGIN OF THE ROCKS," IN BRUSH AND INDIAN INK HEIGHTENED WITH WHITE.

"Virgin of the Rocks" are used by Dr. Richter to illustrate Leonardo's notes on Philosophy and the Art of Painting, containing meditations on the relations of the artist to Nature, and such thoughts as "We by our arts may be called the grandsons of God." All the drawings on this page are in the Windsor collection, except the head of the Angel—in the Royal Library, Turin.



AS long ago as March 9, 1935, I published on this page a drawing (Fig. 1) which I claimed to be from the hand of Rembrandt's son, Titus. It was not a particularly good drawing, for the excellent reason that Titus was not a particularly good draughtsman; his title to fame rests upon his father's marvellous portraits of him, not upon his own work. Nevertheless, it was of considerable sentimental interest, and it had this virtue in addition: on the back were other slight sketches, with, it seemed to me, slight corrections by Rembrandt himself. You could conjure up the scene quite easily: the boy doing his amateurish drawing, showing it to his father for criticism, and Rembrandt taking up a pen and adding just those quick, firm, nervous lines which would turn the figure into vital movement. Apparently

A PAGE FOR COLLECTORS. ANOTHER DRAWING BY TITUS, SON OF REMBRANDT.

By FRANK DAVIS.

done in the studio). There is a false Rembrandt signature in the right-hand corner; the real signature, shown enlarged in Fig. 3, is higher up—not easily read—"Titus v. Rijn f. 1659"—that is, in his eighteenth year. The drawing first appeared in the M. Marignane Collection, 1872, and then in the Mme. Galippe sale (R. W. P. de Vries), March 1923, as a Rembrandt. As in the drawing published four years ago, there are corrections, done with a reed pen and with a somewhat different brown-black ink, while the rest of the drawing is brown. Right foot and right knee, profile, neck and shoulder and drapery are all altered and accentuated, so that here, too, we can see Rembrandt in the act of showing his son how things should be done. Dr. Welcker suggests that the signature was written by the father, not by Titus. He says that Titus always wrote Titus Van Rhyn with initial capitals; the father "van rhyn" or "vanryn"—in official documents, and he

considers the handwriting is more like that of Rembrandt.

Very well, there are now two drawings definitely by Titus. What of it?—they are mediocre as works of art. Suppose Shakespeare had had a son who tried his hand at a sonnet at the age of seventeen, and had shown it to his father, who had altered a word here and there, and changed a line. Would not that bring a shadowy personality to life? Of course it would, and the two cases are parallel. Such things bring the great dead close: they become warm and friendly, no longer remote. No doubt there are other drawings of a

"299. A painted book by the same.

"300. A head of the Virgin Mary by the same."

The second item, so vaguely described, may be a sketch-book, of which this drawing is a single leaf.

I make no apology for reminding readers of the main facts about Rembrandt's household. After the death of his wife, Saskia, in 1642—how plain a young woman by the standards of modern advertisements, and how beautiful and how greatly loved by the standards of the eternal verities! (see her husband's marvellous portrait of her in the National Gallery)—Titus, born in the previous year, was brought up by the housekeeper, Hendrickje, who was also model



1. A WORK BY REMBRANDT'S SON, TITUS VAN RHYN, THE AUTHENTICITY OF WHICH HAS NOW BEEN PROVED BY COMPARISON WITH A SECOND DRAWING: A PENCIL-AND-WASH DRAWING THAT MAY ILLUSTRATE THE LEGEND OF MELEAGER AND THE CALYDONIAN BOAR.

Reproduced by Courtesy of Mr. Charles Duils.

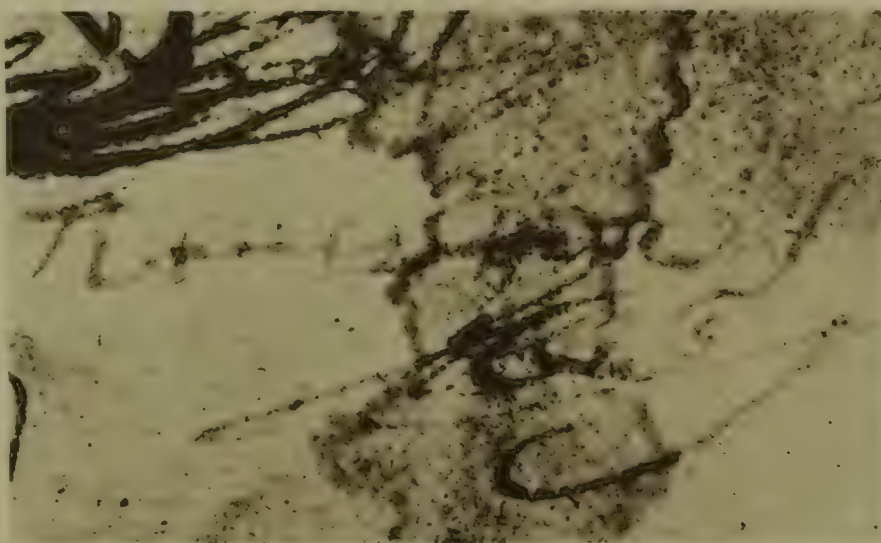


2. A DRAWING INDUBITABLY FROM THE SAME HAND AS THAT OF FIG. 1 AND BEARING THE SIGNATURE "TITUS V. RIJN. F. 1659": A WORK WHICH SHOWS CORRECTIONS DONE WITH A REED PEN BY REMBRANDT, WHO MAY ALSO HAVE WRITTEN THE SIGNATURE.

Reproduced by Courtesy of Dr. A. Welcker.

this article caused a mild stir in art circles abroad, and I was informed that more than one eminent expert had suggested that Englishmen really ought to write about subjects within their knowledge; that this drawing could not be by Titus; that Titus couldn't draw, anyway—the attitude, in short, of the small boy who, confronted for the first time with a giraffe, said emphatically, "I don't believe it." I should add that I was not entirely convinced myself, but merely put the theory forward as a reasonable probability, adding that no doubt other drawings by the same hand would be found some day, which would clinch the argument. However, the sceptics did not have it all their own way, for within a month of publication, the owner was asked to lend the drawing to be hung in Rembrandt's house in Amsterdam, and there it remained till recently, when it was shown in a New York exhibition.

And now a second drawing, indubitably from the same hand, and bearing a full signature, finally proves the authenticity of the first (Fig. 2). I am obliged to the owner, Dr. A. Welcker, of Amsterdam, for permission to publish it. It shows a young woman as Flora, sitting at the foot of a tree, with her right foot resting on a box (obviously, therefore, a study



3. THE SIGNATURE OF TITUS VAN RHYN ON THE DRAWING SHOWN IN FIG. 2 (ENLARGED).

Reproduced by Courtesy of Dr. A. Welcker.

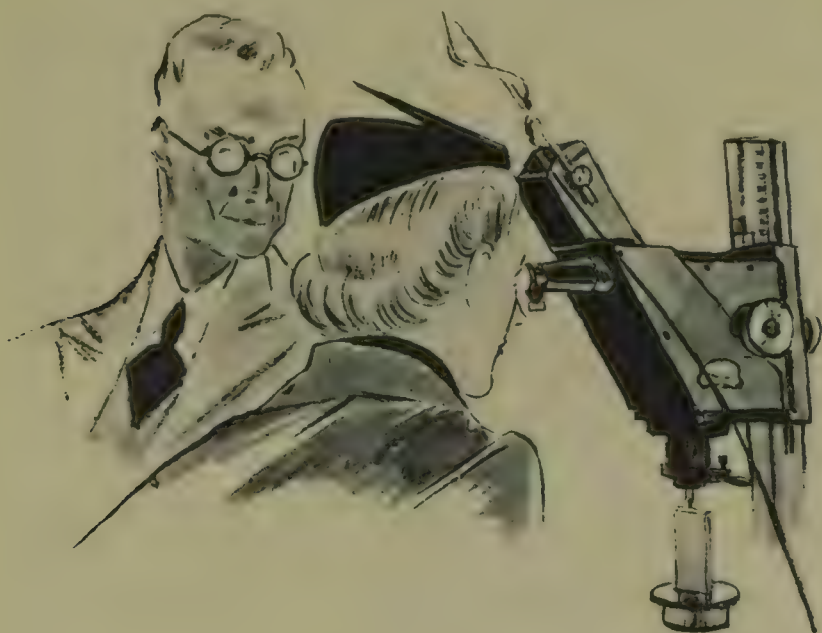
similar character waiting to be discovered, and the three pictures I mentioned in the previous article. They are listed in the inventory made at the time of Rembrandt's bankruptcy in 1656 as being in the anteroom of the studio.

"298. Three little dogs, from nature, by Titus v. Ryn.

and mistress, and possibly his second wife. After the bankruptcy, Hendrickje and Titus become partners as dealers in works of art, while Rembrandt, who has no head for business, is given board and lodging, a room in which to paint, and must do what he can to help the firm. He was thus protected from his creditors.

Hendrickje died early in the sixties, leaving a daughter, Cornelia, born in 1654. Titus married his cousin, Magdalena van Loo, in 1668, and died in the same year; his wife gave birth to a posthumous daughter in March 1669—Titia, who died unmarried in 1725. Rembrandt himself died in 1669 (October), and Magdalena seventeen days later. Cornelia alone was left; she married at the age of eighteen, went to Java, and there had two sons, Rembrandt (b. 1673) and Hendrick (b. 1678).

It is a sad little story, and was sadder still at the time, for the great painter had long since been forgotten: not for another century was his merit recognised. The price paid now for a single one of his pictures would have saved him from bankruptcy and kept him in affluence all his days. Meanwhile, his pupils—minor men like Nicolas Maes—basked in the sunshine of popular favour.



I measured A FLY'S LEG

were the precision gauges. It used to be thought that sufficient accuracy could be obtained by measuring

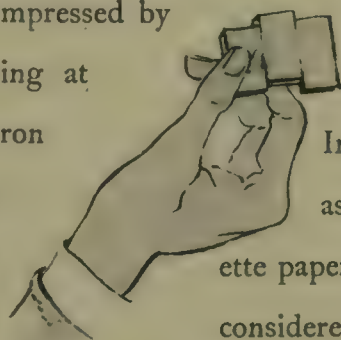
... But that was nothing. I actually saw a millionth part of an inch being measured. Let me start at the beginning, though.

We were staying with friends in Essex and visited the Ford Works at Dagenham to see how our Ford "Eight" had been made. It was a fascinating trip, even for me, who never knew the first thing about engineering.

Tom, I think, was most impressed by the way they do everything at Dagenham, from unloading iron ore on the Ford jetty right up to driving the finished car out of the works. The Ford works is more than a motor car factory, he says, it's a whole combination of industries. That's how they can ensure such high standards.

As a woman who is used to a tape measure, what interested me most of all

the work done on lathes and similar machines with ordinary rules. Ford now controls this type of work with gauges of really wonderful accuracy. These gauges are in turn checked by Johansson master gauges in a special laboratory, an air-conditioned room in which the temperature is kept constant. They are amazing.



One-thirtieth the thickness of a fly's leg is about one ten-thousandth of an inch. Imagine a measurement ten times as fine as the thickness of a cigarette paper. Yet an error as slight as this is considered of vital importance at Dagenham! There is one instrument used for checking gauges so fine that it can measure a millionth part of an inch and shows you if there is an error! Other devices for testing to one ten-thousandth part of an inch are child's play compared to this.

Johansson gauges are so accurately made that, when pressed together, they have to be *pulled apart*!

* * *

We went right through the factory and saw just how our car was made. Very wonderful it was! It is strange to think that such vast machines can be controlled to such tiny margins of error. They say that this is necessary so that Ford Parts



are interchangeable all over the world.

As we drove off in our Ford, Tom said: "No one who has seen what we have seen to-day would ever buy another make of car."

And I agree.

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THE OPERA SEASON OPENS AT COVENT GARDEN.

ON Monday night the International Opera season began at Covent Garden with the production of the opera "The Bartered Bride." This is one of the eight operas with which the Czech composer Smetana endowed the first national Czech opera house, which was opened in Prague in 1868. Smetana may be described as the father of classical Czech music, and he was followed by Dvorak, who also composed a number of operas for the National Opera House. Smetana was a child prodigy, like Mozart, and his ambition, we are told, was "to become a Mozart in composition and a Liszt in technique." A contemporary has written of "The Bartered Bride" ("Die Verkaufte Braut") that since Mozart's time "there has not been a composer who, with such refined art and such alluring freshness, could delight the world with such warm, frank and genial humour as the author of 'The Bartered Bride.'"

The impression made by the present revival of this opera last Monday night was that, under present circumstances, nothing better could have been chosen to open the season than this gay and charming work, with its delightful peasant dances and national atmosphere. No doubt the cast of mixed nationalities and the English chorus, good as both were, did not entirely succeed in achieving the racy character which a first-rate Czech company in Prague would achieve, but with this reservation the present production is an excellent one and was most warmly received. The soprano, Hilde Konetzni, who made

a very favourable impression last year, sang the part of Marie with real vivacity and feeling; she has a beautiful voice, fresh in quality, and sings with genuine taste and refinement. The voice, however, is on the heavy side for this part, and therefore she cannot be considered an ideal singer for this rôle.

This cannot be said of Richard Tauber, who was entirely suited in the part of Hans and against whom the only serious criticism I have to make is that he

excellent example of high-class ensemble singing. When one adds that this fine duet does not stand out from the rest of the music in this act one gives some measure of the quality of this admirable opening scene. If the rest of the opera had been on the same musical level as Act I., it might even be admitted that Smetana could stand comparison with Mozart.

Unfortunately, however, the opera is not all on this level. The greater part of Act II. is as good as

Act I. It contains one of the finest comic duets ever written, namely, that between Hans and Kezal, the latter part being very cleverly acted and sung by Fritz Krenn. Smetana shows astonishing musical invention in this long scene, and he is equally good in the music written for the village idiot, Wenzel. Heinrich Tessenar was practically perfect in this difficult part. I cannot remember another example in opera of a composer writing successfully a singing part for a stammerer, but Smetana has succeeded here.

It is the last act which fails to sustain the high level of the previous two acts. The *dénouement* is always the weak point in comic operas, and it is the fact that "Figaro" is a startling exception to this rule, which helps to give Mozart's opera its unique place in that genre. Smetana attempts an ambitious quintet and sextet, but it is not a success and might have been composed by a much inferior musician.

All the minor parts were well done. Mr. Arnold Matters, for example, being excellent as Micha. The orchestra was in good form under Sir Thomas Beecham, although I thought he might have toned it down with

advantage in the opening scene of Act II., where it was, in my opinion, too noisy and prevented the choral singing from making its full effect.—W. J. TURNER.



THE COVENT GARDEN OPERA SEASON OPENS: A COUNTRY DANCE IN ACT I. OF SMETANA'S "DIE VERKAUFTE BRAUT," IN WHICH HILDE KONETZNI AND RICHARD TAUBER APPEARED AS MARIE AND HANS. The International opera season at Covent Garden opened on May 1 with Smetana's opera "Die Verkaufte Braut" ("The Bartered Bride"), conducted by Sir Thomas Beecham. Hilde Konetzni appeared as Marie and Richard Tauber as her lover, Hans. Queen Mary, who was accompanied by the Princess Royal, was present in the Royal Box, and in a box close by were Princess Helena Victoria and Princess Marie Louise. ("The Times.")

has very many rather irritating mannerisms. In the superb duet—a masterly piece of writing by Smetana—in Act I., he and Hilde Konetzni gave an

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THE story of Wiltshire is very English—in its busy-ness and love of peace. Domesday records 390 mills; later came wool, and blankets, and silk, and the first tobacco pipes. But to be thus busy the people needed peace . . . and were prepared to fight therefor. So in 1645, when roving bands from broken armies menaced all the land, arose the “Clubmen”, or armed civilians, whose sole object was peace and the systematic punishment of King’s man or Roundhead caught at plunder. This firm attitude to peace has given England much of her greatness and Englishmen their good living . . . whether it be carpets from Wilton, or engines from Swindon or that great beer called Worthington—brewed by men of peace to give strength and courage to stand up for peace.



THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

ONE of the most luxuriously equipped motor-cars entered for the recent R.A.C. Rally (April 25-29) was Mr. J. Barclay's new 25-30-h.p. six-cylinder Rolls-Royce "Wraith" saloon, with its grey-toned



TAKING ONE OF THE HAIRPIN BENDS ON THE MOUNTAIN ROAD BETWEEN BALA AND LLANGYNOG: AN M.G. 2.6-LITRE CAR TOURING IN NORTH WALES.

A special feature of this model is the suspension layout, designed to give an easy ride throughout the speed range and an absence of roll on corners.

panels, pigskin upholstery, polished veneered walnut cabinets and light, square-edged metal finishes, instead of the usual polished wood facias. The thinnest of steel pillars to support the front screen give a wide, unobstructed vision to the driver. In a corner of the dashboard there is a rubber pistol-grip, by which the driver can operate a spot-light in any desired direction by a mere twist of the wrist. A hot-air current keeps the front windscreen clear from mist, and the electrically controlled sunshine roof has a glass panel to slide over the opening if light without draught is desired.

This "Wraith" Rolls-Royce has a special interior heater and a radio loud-speaker which, by means of separate controls, can be heard by the driver and not by the passengers in the rear seats, and *vice versa*. The women passengers were provided with a folding-table and backgammon-board to while away the long hours on the road. A hand-mirror is available in the arm-rest, and there are many special interior lights for comfortable reading. A cabinet provides cocktails, cigarettes and cigars.

How well finished and furnished with comfort devices were the various cars can be judged by the fact that the Daimler and Lanchester carriages entered were worth £7000. One of these, the 4-litre Daimler entered by Mr. G. N. H. Morris (which started from London), had its coachwork specially built to demonstrate the practicability of Empire-produced wool for car upholstery and interior furnishings. Fabric cloth claims to give better comfort, with long-wearing

qualities; passengers cannot slide from the seats, as it gives better grip, and it is cool in summer and warm in winter.

The open sports 2½-litre Daimler, with its boat-shaped body and low build, attracted much attention. It also interested technical motorists, on account of its newly designed cylinder-head of special aluminium alloy with separate ports, copper-plated valves, and inlets larger than

the exhausts. It gave a maximum of 87 b.h.p., and, with its overdrive, could cruise along merrily at 90 miles an hour. This is rather surprising considering that it is only rated at 18 h.p. for tax purposes.

The 24-h.p. six-cylinder Daimler saloon was driven by its owner; to avoid the possible boredom of driving 850 miles in the Rally, he had every possible gadget. These included a neat pipe-clip close to the hand on the steering-column, both sliding roof and rear-blind electrically actuated by simply pressing a button, a radio set, folding tables, controlled internal carriage heating and air-conditioning, an electric razor powered from the car's battery, and vacuum-flasks. A rival was Colonel Rippon's "Straight-Eight" Daimler—christened "Pride of Yorkshire II." by the Lord Mayor of Leeds before it started from Blackpool. This Daimler claimed to be the finest-equipped car for

(Continued overleaf.)



FIXING AN R.A.C. PENNANT TO HIS CAR, A 16-H.P. TRIUMPH: MR. D. H. PERRING, WHO SECURED AN AWARD IN THE COACHWORK COMPETITION, PREPARING TO START FROM THE CONTROL AT THE GRAND HOTEL, TORQUAY, IN THE R.A.C. RALLY TO BRIGHTON.

Mr. D. H. Perring, who started from the Grand Hotel, Torquay, in the R.A.C. Rally to Brighton, which ended on April 29, secured the premier award in the Coachwork Competition for the best open car costing over £350 and under £600. He was driving a 16-h.p. Triumph, the front of which is decorated with the membership badges of twenty-three motor clubs and associations.

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the well-known guide to Southern England (6d. at Stations and Bookstalls). 944 pages, illustrations, maps, complete lists of hotels, apartments and boarding houses.

SOUTHERN RAILWAY
— QUICKEST WAY TO SUNSHINE —

Continued.

a sportsman yet built, with provision for four sets of golf clubs, guns, fishing-tackle, and other sports equipment.

A number of Wolseley cars competed in the Rally; perhaps that which created the most interest was the battered Wolseley "Eighteen" six-cylinder saloon which had survived its record run from England to Cape Town, when it fell 30 ft. off a bridge over a swollen African river, and remained immersed for twenty-four hours before being hauled out by natives to continue its journey. It has had no major repairs since its arrival in England: it appeared considerably travel-stained. In contrast, the dignified 25-h.p. Wolseley limousine looked resplendent in its fashionable plum-bloom shade, and equipped with every imaginable comfort, that had won it prizes and the Grand Prix d'Honneur in the Monte Carlo Rally.

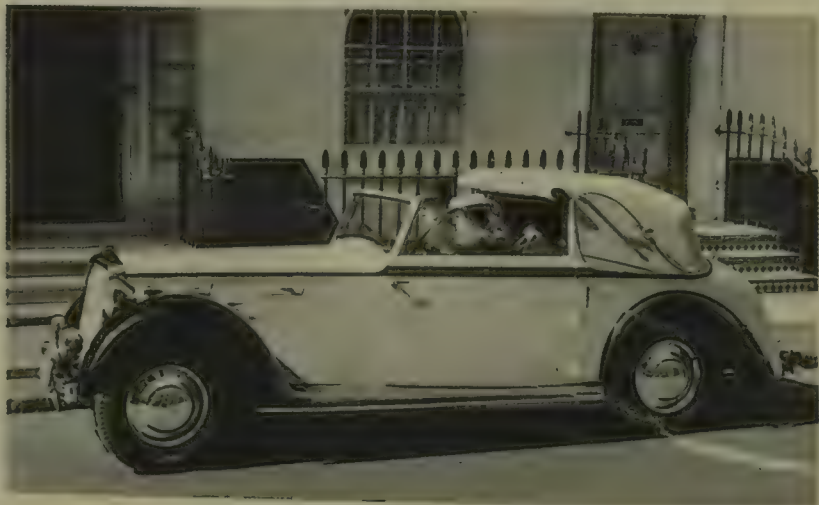
Sportsmen who wish to see motor-racing at its best in England, should attend to-day's Brooklands meeting (May 6), to witness the International Trophy race organised by the Junior Car Club. The sight of the massed rolling start at 3 p.m., "à la Indianapolis," of twenty-seven of the finest racing cars in this country is alone worth the moderate cost of admission to this Weybridge (Surrey) motor course. Lord Howe, Prince Birabongse (B. Bira), J. P. Wakefield, A. P. R. Rolt, C. J. P. Dodson, the Hon. Peter



SET AMIDST WILD CHERRY BLOSSOM AND DAFFODILS: A WOLSELEY 12/48-H.P. SALOON IN HEREFORDSHIRE.

Aitken (Lord Beaverbrook's son), "Billy" Cotton, and Percy McClure are to drive; while Raymond Mays and Arthur Dobson are each to pilot one of the latest E.R.A. racing cars in their first public appearance. Their chief rival is expected to be the latest type of Maserati, driven by "Reggie" Tongue.

As was expected, France won the Paris-Nice International trial; English cars, however, did very well, thanks to the success of the three 1½-litre Riley cars, driven by Mrs. K. Hague and Messrs. Cuthbert and Melly. The latter was fifth in the general classification, De Ferrando, on an S.S., eighth, and Mrs. K. Hague ninth on her Riley; J. Savoye was twelfth on a Singer, W. A. Mackenzie sixteenth on an Alvis, J. Glad eighteenth on an M.G.; while



THE RECENTLY APPOINTED BRITISH AMBASSADOR TO ITALY AND HIS WIFE IN THE ROVER "SIXTEEN" WHICH IS TO ACCOMPANY THEM TO ROME: SIR PERCY L. LORAIN, BT., AND LADY LORAIN; THE CAR, FINISHED IN PRIMROSE AND BLACK, WAS SUPPLIED BY MESSRS. HENLY'S, LTD., OF DEVONSHIRE HOUSE.

Cuthbert's Riley and F. S. Barnes' Vauxhall were nineteenth and twentieth respectively. England won the L'Auto Challenge Cup, and the Edward Whitchurch Trophy, both captured by the Riley winning team. The Whitchurch Trophy was open for the first time to representatives of every country, instead of being confined to French entries. A new record for the open La Turbie hill-climb of 6.3 kilometres was made by Hans Stuck on an Auto-Union, at 67.69 m.p.h., beating his former record by 2 secs.; of the Paris-Nice contingent, J. Paul, on a Delahaye, made the fastest time up this famous hill, and was second to his team-mate, E. Chabond, who was placed first in the Trial itself.

Major A. T. G. Gardner's attempt to attain a speed of 200 m.p.h. with his supercharged 12-h.p. M.G. "Magnetite," on the Bitterfeld-Dessau motor-road in Germany, has been postponed until May 15, since it is impossible to get the car ready earlier. On the test bench this wonderful six-cylinder engine has developed 195 b.h.p. This figure represents a power output of 177 b.h.p. per litre cylinder content—a record for any engine as yet in existence. There should, then, be a considerable probability of the car reaching the desired speed.



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VAUXHALL 10



There are also Vauxhalls of 12 h.p., 14 h.p. and 25 h.p. at prices from £189 to £630. All are available on convenient terms. A postcard to Vauxhall Motors, Luton, Beds., will bring unusual and interesting literature.



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THE PLAYHOUSES.

"INTERLUDE," AT THE DUKE OF YORK'S.

NICOLAS RUSSELL VAN MEER'S heart was not in the Hielands or even in the Lowlands. It was centred on "an antique shop in a small English Cathedral town." When attractive female customers visited him, he had the engaging habit of presenting them with valuable fans. Which so endeared him to Miss Lynn Blessing, that when she heard him playing the piano ("off") she decided to marry him and make him the great musician she had once hoped to be. Nicolas was an amiable young man and easy to lead—with a wedding ring through his nose. Up to a point. This point was reached when his wife insisted on training him for his debut at the Queen's Hall as if he were a heavy-weight boxer preparing for a fight at the Albert Hall. Musical exercises for eight hours a day can surely be as boring as shadow-boxing and ball-punching. The shadow of the grand piano gradually made a barrier between his wife and himself. On the night of the concert Nicolas received news that his old servant, who had been answering the tinkle of the bell at Ye Olde Antique Shoppe, had died of a stroke. Being a mere musician, and an unwilling one at that, he forgot the great tradition of the entertainment world that "the show must go on." Instead, he decided that he would return forthwith to his "Cathedral town," and, clad in a green baize apron, be prepared to sell antique brass candlesticks. Happily his manager persuaded him that



THE PRESERVATION OF A FAMOUS SUSSEX WINDMILL: THE EARLY EIGHTEENTH-CENTURY SMOCK MILL AT WEST BLATCHINGTON WHICH IS NOW UNDERGOING REPAIRS UNDER THE AUSPICES OF THE HOVE COUNCIL.

The famous old windmill at West Blatchington is now undergoing repairs under the auspices of the Hove Council, after a detailed report had been obtained as to the extent of the dilapidations from the Society for the Protection of Ancient Buildings. It is a hexagonal smock mill built in 1724, and a most unusual feature is that it is built on top of some barns, instead of resting upon the usual brick base. The barns housed the grinding and other farm machinery. (Photograph by G.P.A.)

even an antique dealer owed a duty to society. So, reluctantly, he wended his way to the Queen's Hall. Now came the dramatic moment, as his wife remained at home to listen to the wireless. Would her Nicolas play (metaphorically speaking, of course) "Who-Will O'er the Downs With Me?" or "Home, Sweet Home"? She sat at the piano, prepared to accompany him, at a distance, in whatever mood he was. As the Grieg melody he had played to her during their courtship flooded the stage, her head collapsed in thankfulness on the keyboard. Even though her future life might have to be devoted to polishing fake brass-work, she knew her husband would be with her. A simple, pleasant enough little story that is likely, however, to appeal more to amateur dramatic societies than West End audiences. Miss Dora Gregory, Miss Sarah Erskine and Miss Hilda Bayley give of their best in rôles that are not worthy of them. Mr. Louis Borell plays a Dutchman with one of those international accents now so popular on the films. He has charm and Pinewood should certainly sign him up for pictures before Hollywood does.

"HUNGARIAN RHAPSODY," AT THE ADELPHI.

The defect about this entertainment is that it is not typically Hungarian. It doesn't, so to speak, bring the scent of the paprika over the footlights. The presenters of "Csupajáték" have tried to make it too cosmopolitan. Instead of concentrating on the national dances, such as the Czardas, we are given a Musical Mystery in three parts. Perfectly done, indeed, but one feels that the Old Vic, at Easter, could have equalled, if not bettered it. Then, too, the compèring of Mr. Sutherland Felce was rather out of key. In a non-stop "Parisian" revue he would have been admirable. But his disappearing card and tumbler tricks were not in keeping with the entertainment.

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**GET BUSY
NOW ON YOUR
HOLIDAY PLANS!**

IT'S QUICKER BY RAIL

BOOKS OF THE DAY.—(Continued from page 782)

Besides his wanderings in England and Wales, Borrow's roving disposition, or his work for the Bible Society as a "propagator" of the Gospel, carried him to Russia, Spain, Portugal and Morocco. I turn now to a book describing voyages and experiences still further afield by about a dozen of his notable contemporaries, namely, "THE EMIGRANTS." Early Travellers to the Antipodes. By Hector Bolitho and John Mulgan. With 6 Illustrations. (Selwyn and Blount; 12s. 6d.). This delightful book has a unity of purpose as picturing the conditions of travel to Australia and Tasmania, New Zealand and the Pacific Islands during the mid-nineteenth century.

The dates of the various voyages range from 1839 to 1884. The ten chapters describing them are devoted severally to Charles Armitage Brown, the friend of Keats; Charles Meryon, the French etcher; William Webster of Glasgow; J. A. Froude, and Sir George Grey, Governor of New Zealand; Mary Taylor, a school-friend of Charlotte Brontë, and the original of Rose Yorke in "Shirley"; Barron Field, a friend of Charles Lamb and a judge in New South Wales; Thomas Wainwright (another friend of Lamb's), sent to Tasmania as a felon, and Herman Melville, author of "Moby Dick"; Samuel Butler, author of "Erewhon"; Alfred Domett, a friend of Browning, and the original of his poem "Waring"; and, lastly, the Earl of Pembroke (afterwards one of Disraeli's young men), and his companion Dr. George Kingsley, a brother of Charles and Henry Kingsley. The book includes two literary discoveries—Brown's journal, kept on his voyage to New Zealand, and Charles Meryon's diary.

Curiously enough, Mary Taylor, who went out to New Zealand in 1844, and opened a shop in Wellington, seems to have been accompanied (according to a letter from Charlotte Brontë to her sister Emily)

by a person named Waring, about whom, however, this book gives no particulars. Browning's "Waring" (Alfred Domett) had gone to New Zealand in 1842. "He arrived," we read, "at the same Wellington which Charles Armitage Brown and Mary Taylor knew."

To end where I began, another interesting item of literary biography is given in the introduction, where Mr. Bolitho says: "The most celebrated of living writers born in New Zealand is Sir Hugh Walpole.

He left the new country while he was still young, but now and again in his writings he has acknowledged his birthplace by placing a scene there." Was it not from New Zealand that Harry Trojan returned after twenty years' exile to his Glebehome, introducing a new spirit of free and easy social intercourse into an ancient citadel of snobbery and family pride, as related in "The Wooden Horse"?

To readers interested in history, religion, education, and international problems, I can recommend several other noteworthy books which there is no room to discuss here in detail. The growth of Universities out of Cathedral schools is one of the main themes in "THE GOLDEN MIDDLE AGE." By Roger Lloyd, Canon of Winchester (Longmans; 10s. 6d.), further described as "a study of social life in twelfth-century Europe." One of the leading figures in this cultural renaissance was John of Salisbury. There is a specially interesting section on mediæval methods of publishing and manuscript book distribution before the invention of printing.

Other books that will appeal to the same type of reader are "EDUCATING FOR DEMOCRACY." Planned and Edited by J. I. Cohen, M.A., and R. M. W. Travers, B.Sc. (Macmillan; 10s. 6d.), a symposium by a score or so of eminent educationists; "REASON IN POLITICS." By K. B. Smellie, Lecturer in Public Administration at the London School of Economics (Duckworth; 12s. 6d.); "CRISIS FOR CHRISTIANITY." By William Teeling (Gifford; 10s. 6d.), a study of the religious position in Germany from a Roman Catholic point of view; finally, a book explaining the basic facts of British economic geography, entitled, "AND SO WAS ENGLAND BORN." By R. Welldon Finn and A. J. W. Hill (Heinemann; 6s.). "Text-books," the collaborators declare, "give the 'what' of their subjects. This is an attempt to give the 'why.'"



THE MASTERPIECE OF THE WEEK AT THE VICTORIA AND ALBERT MUSEUM: A THIRTEENTH-CENTURY PERSIAN BOWL, PROBABLY MADE AT THE FAMOUS KASHAN POTTERIES.

The disasters of history have not dealt kindly with the arts of mediæval Persia, and her pottery is chiefly known from shattered vessels dug up on the sites of cities. The bowl here shown was made in the thirteenth century, probably at the famous potteries of Kashan in central Persia. Its cleanly defined outlines have a subtlety of proportion that hardly appears deliberate, and the irregular flow of the glaze over the foot disclaims any attempt at an artificial over-refinement. The decoration of coiled water-weeds and darting minnows was apparently painted without a preliminary sketch. The bowl tells us nothing of the potter or the society in which he lived, and proves that a work of art can achieve perfect success without any intellectual purpose to illustrate or instruct. The bowl was bought for the Museum in 1909.

CONTINENTAL HOTELS

FRANCE

Paris—Hotel Opal—For business or holidays. 19, rue Tronchet. Definitely central. (Madeleine Church). Up-to-date. Rms. from 6/-. Eng. spoken.

Cap-Martin—Cap-Martin Hotel—Free bus ser. with Monte-Carlo and Menton. Ten. Swim.-pool. 15 acres private park. Incl. fr. 120 Frs., with bath fr. 140 Frs.

Le Touquet—Hotel Regina—Facing Sea. Opp. Swimming-pool. First-class residential hotel. Attractive inclusive rates.

Monte Carlo—Le Grand Hotel—350 rooms. 280 bathrooms. Entirely renovated. Open all the year. Central. Opposite New Sporting Club.

Monte Carlo—Hotel Terminus Palace—1st class. Sea-front. Facing Casino gardens. Weekly terms incl. tips & tax from £4.4.0. With private bath £5.

GERMANY

Baden-Baden—Hotel Frankfurter Hof—Wholly Renovated. Facing Kurpark; a home from home. Manager's wife English. Prices moderate.

Bad Gastein—Grand Hotel Gasteinerhof—Sunniest hotel. First class. 180 beds. Pen. from R.M. 9.50. Patronised by English Society. Open in Winter too.

Bad Gastein—Parkhotel Bellevue—The house of international society—360 beds. £1 a day.

Bad Gastein—Hotel Straubinger—1st-class family hotel. 200 rooms. Thermal-bath in hotel, garage. Pension from R.M. 10 upwards.

Bad Nauheim—Jeschko's Grand Hotel—The home of the discriminating client.

Bad Nauheim—Der Kaiserhof—First-class hotel. Large garden, facing baths and Kurpark. 150 rooms, 50 baths. Pension from R.M. 11.

Cologne—Schweizerhof, Victoriastr. 11—100 beds, all mod. comf., garage, AA-Hotel, quiet situation, home from home. Inclusive terms from R.M. 7.00.

Dresden—Hotel Bellevue—The leading hotel. Direct position on river Elbe. Gdn., Pk., Terraces, Bar, Orchestra, Gar. Man. Dir. R. Bretschneider.

Frankfort-on-Main—Hotel Frankfurter Hof—Leading, but not expensive. Grill-room Bar.

Frankfort (on-the-Main)—Park Hotel—Near central Station. Famous for its hors-d'œuvre. Rooms from M. 5. Garage and Pumps on the premises.

Franzensbad—Hotel Königsvilla—The leading Hotel, near Bath-houses and Springs. Own large Garden.

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Munich—The new Hotel Excelsior—Near the Hauptbahnhof. First class, modern and quietly placed. Rooms from R.M. 3.50 onwards.

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